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THE

BOSTON HANDEL AND HAYDN SOCIETY

COLLECTION OF CHURCH MUSIC;

BEING A SELECTION OF THE MOST APPROVED

PSALM AND HYMN TUNES;

TOGETHER WITH MANY BEAUTIFUL EXTRACTS FROM THE WORKS OF

HAYDN, MOZART, BEETHOVEN, AND OTHER EMINENT MODERN COMPOSERS.

HARMONIZED FOR THREE AND FOUR VOICES, WITH A FIGURED BASE FOR THE ORGAN OR PIANO FORTE.

"——— Assembled men, to the deep Organ join
The long-resounding voice, oft breaking clear,
At solemn pauses, through the swelling Base;
And, as each mingling flame increases each,
In one united ardour rise to Heaven!"——*Thomson.*

Second Edition, with additions and improvements.

PUBLISHED BY RICHARDSON AND LORD, No. 75 CORNHILL.

PRINTED BY J. H. A. FROST, CONGRESS-STREET.

1823.

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1823
Brown Coll

DISTRICT OF MASSACHUSETTS, *to wit:*

DISTRICT CLERK'S OFFICE.

(*L. S.*) BE IT REMEMBERED, that on the seventh day of July, A. D. 1823, in the forty-eighth year of the Independence of the United States of America, JOSEPH LEWIS, *Secretary of the Handel and Haydn Society*, of the said District, has deposited in this office the title of a book, the right whereof he claims as proprietor, in the words following, *to wit:*

"The Boston Handel and Haydn Society Collection of Church Music; being a selection of the most approved Psalm and Hymn Tunes; together with many beautiful extracts from the works of Haydn, Mozart, Beethoven, and other eminent modern composers. Harmonized for three and four voices, with a figured Base for the organ or piano forte.

"———Assembled men, to the deep Organ join
The long-resounding voice, oft breaking clear,
At solemn pauses, through the swelling Base;
And, as each mingling flame increases each,
In one united ardour rise to Heaven!"———*Thomson.*

Second Edition, with additions and improvements."

In conformity to the Act of the Congress of the United States, entitled, "An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the times therein mentioned:" and also to an Act entitled, "An Act Supplementary to an Act, entitled, An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies during the times therein mentioned; and extending the Benefits thereof to the Arts of Designing, Engraving and Etching Historical and other Prints."

JOHN W. DAVIS,
Clerk of the District of Massachusetts.

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PREFACE.

THE HANDEL and HAYDN SOCIETY, having been instituted for the purpose of improving the style of Church Music, have felt it their duty to keep two objects continually in view; the first to acquire and diffuse that style and taste in performance, without which even the most exquisite compositions lose their effect; the second, what was indeed a necessary pre-requisite, to furnish the public with a selection of the most approved and useful compositions, from both ancient and modern authors.

With regard to the first of these objects, they reflect with great pleasure upon the success which has attended their efforts. A visible improvement has taken place in the style of singing, and consequently in the taste of the community. Not only the practice but the science and theory, have been the objects of great attention; the increase of patronage has been commensurate with the increase of knowledge and fondness for the art: and the various collections of psalmody, and the number of editions to which some of them have passed, are sure and certain indications of increasing refinement in the public taste.

These favourable appearances have animated the exertions of the Society, with regard to what they have mentioned as the second object of their attention. It is obvious that no collection of Sacred Music, can be so extensively useful in this country, as one of Psalmody. The only question which can arise therefore, is with respect to the peculiar advantages to be derived from that which is now presented to the public.

The Handel and Haydn Society have certainly no disposition to detract from the merits of the respectable collections which are now in use; and they wish to avoid any appearance of depreciating the efforts of those whom they consider as fellow-labourers for the promotion of a common benefit. They are highly gratified with the improvement in the selection and performance of Psalmody, which has, within the last few years, been made in the American Churches. But while much attention has been bestowed upon the selection of appropriate

Melodies, it is evident that a correspondent attention has not been paid to correct Harmony. To remedy this defect, has been the special object of the Society, in the present work.

Many of the oldest and best psalm-tunes, as they were originally composed, were simple melodies; and as the practice of singing metre psalms in public worship was only allowed, not enjoined in England, and was confined to the parish churches, it was not much attended to by the principal masters, who were chiefly engaged in the composition of Cathedral Music. When therefore the other parts were added to these simple melodies, metre psalmody being considered of minor importance, the harmonies were mostly added by inferior composers. And even when the harmonies were original parts of the composition, a beautiful air might be composed without any of that science which was necessary to direct with propriety the subordinate parts.

Of late years however, a great change has taken place in the public sentiment with regard to the importance of psalmody, and this has of course called the attention of the most eminent masters in England to the subject. Several of them have been recently employed in harmonizing anew, many of the old standard airs, and also in selecting and adapting movements from the works of Handel, Haydn, Mozart, Beethoven, and other great masters, whose mighty talents have been displayed and acknowledged throughout Europe.

The Society are fully aware of the cautious delicacy with which variations should be admitted into tunes, that by long use have become familiar, and by the power of association with holy purposes have been in some measure sanctified. They have been careful therefore to retain in general, the airs of the several tunes unaltered; but as the longest usage cannot reconcile science and correct taste with false harmony, it has been found indispensably necessary to introduce changes into the accompanying parts. The leading part, however, being unaltered, the change will not be such as to shock even the most accustomed ear; while the increased richness of the harmony cannot fail to increase the delight of every lover of Sacred Music.

The very rapid sale of the first edition of the Handel and Haydn Society Collection of Church Music, while it has encouraged the hope that their labours have not been in vain, has stimulated them to renewed efforts to render their work more worthy the patronage of the public. The best collections of Church Music, which have recently appeared in Europe have been procured. It is believed indeed that few publications of Psalmody of any importance, have escaped the notice of the Society.

The form in which some of the best European Organists have lately presented many of the old Church Melodies, has, in several instances, been preferred to that of the copies in the first edition. On account of the purchasers of that edition, it is regretted that these alterations

were necessary: but it would have been unpardonable to have published a new edition, without those improvements which it was in the power of the Society to make.

A method of indicating the precise *time* in which any piece of music should be performed, has long been considered a *desideratum.* The terms Adagio, Largo, Andante, Allegro, and others, commonly used to denote the time of music, are very indefinite. The proportions which they bear one to another are undecided; composers, as to this point, differing from one another, and sometimes being inconsistent with themselves. And even if the proportions were decided, *the actual degree of velocity* denoted by any one of the terms would yet remain undetermined.

Malcolm, in his Treatise of Music, published in 1721, describes a machine invented by M. Loulie, a French musician, for the purpose of measuring time by means of a Pendulum: and Rousseau in his Dictionary speaks of a similar instrument, called a Chronometer, which appeared about 1750. But the machine most recently invented, and which now deservedly possesses the greatest celebrity, is Maelzel's Metronome, or Musical Time-Keeper.

"The object of this invention is twofold: 1st. It affords to the composers of every country the means of indicating, in a simple and decisive manner, the degree of quickness with which their works are to be executed. 2ndly. It accustoms the young practitioner to a correct observance of time, which it beats with unerring precision, and according to any velocity required, during the whole performance."* Many of the most respectable composers in Europe, now mark their compositions, by this Metronome, and within a few years it has been employed in several publications of Sacred Music.

To those patrons of the following work, who possess Maelzel's Metronome, it will be sufficient to say, that the time is marked at the commencement of every tune, with a view to the use of that instrument. This notation of the time, however, will not be without its use to such as do not possess the Metronome.

The degrees marked on the Metronomic Scale, denote the number of vibrations performed by the Pendulum in one minute: hence if a tune be marked ♩ 80, or ♪ 80, &c. the meaning is that it is to be sung at the rate of 80 crotchets, or quavers, &c. per minute; in which case we have only to adjust the sliding gauge of the Metronome to the 80th degree of the scale, and the Pendulum will then perform 80

* Jones' History of Music.

vibrations in a minute, or one vibration for every crotchet, or quaver, &c. Old Hundred, for example, is marked ♩ 60, and of course is to be sung at the rate of 60 crotchets per minute, or one crotchet per second. In this tune there are 32 minims, equal to 64 crotchets:—allowing a pause of half a measure at the end of each line, which is in general a good rule, the time requisite for the performance of the tune will be 70 seconds. It is evident therefore, that the exact time of any tune marked for the Metronome may be determined by the aid of a stop-watch, with a second-hand.

The Society would not have it inferred that a tune ought, *on all occasions*, to be performed in the exact time here marked: for the time should necessarily be slower, when singing is performed by a congregation, than when it is performed by a choir; and not so slow in the chamber, as in the church; and "Church Tunes, which are to be performed with a great variety of Hymns and Psalms, will require often very different movements."*

In the general selection of the music and revision of the harmonies of this edition, the Society are happy in acknowledging their obligations to Mr. Lowell Mason, one of their members, "a gentlemen whose musical science is highly honorable to American talent."

The Society are far from thinking, that with all their care and advantages, they have produced a perfect work. Imperfection is the characteristic of every human effort; and works of this nature especially will approach the ideal standard, only by a slow and gradual approximation. They indulge the hope, however, that, in presenting to the public the following collection of Church Music, they contribute something towards the promotion of correct taste, and the improvement of an interesting and a delightful part of PUBLIC WORSHIP.

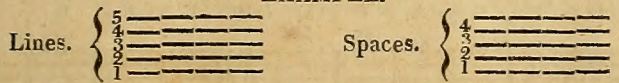
* Templi Carmina, Tenth Edition.

INTRODUCTION TO THE ART OF SINGING.

OF THE STAFF.

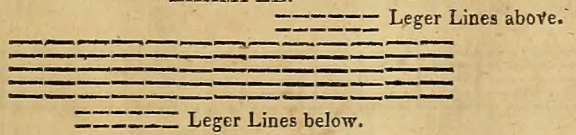
MUSIC is written upon five parallel lines, with their intermediate spaces. These lines and spaces are called a STAFF, and are counted upwards, from the lowest.

EXAMPLE.



Every line or space is called a degree: thus the Staff includes nine degrees, viz. five lines and four spaces. When more than nine degrees are wanted, the spaces below and above are used; and if a still greater compass is required, LEGER LINES are added either below or above the staff.

EXAMPLE.



The distance between any two degrees of the Staff is called an Interval: as from the first line to the first space, or from the first to the second line, &c.

Of CLEFS, *and the application of Letters to the Staff.*

There are seven original sounds in music, and these are named from the first seven letters of the alphabet: viz. A, B, C, D, E, F and G. The application of these letters to the Staff is determined by a character called a CLEF.

There are three Clefs: viz. the Base, or F Clef; the Tenor, or C Clef; and the Treble, or G Clef. The Base Clef always denotes F, is placed upon the fourth line of the Staff, and is used for the lowest voices of men.

EXAMPLE.

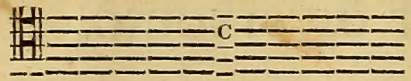
The Tenor Clef always denotes C, and is placed either on the third or fourth line of the Staff.* When placed upon the third line, it is called the Alto, or Counter Tenor Clef, and is used for the highest voices of men.

EXAMPLE.

* This Clef was formerly used upon the first, second, and fifth, as well as upon the third and fourth line of the Staff.

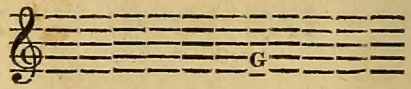
When placed upon the fourth line, it is called the Tenor Clef, and is used for the middle voices of men.

EXAMPLE.

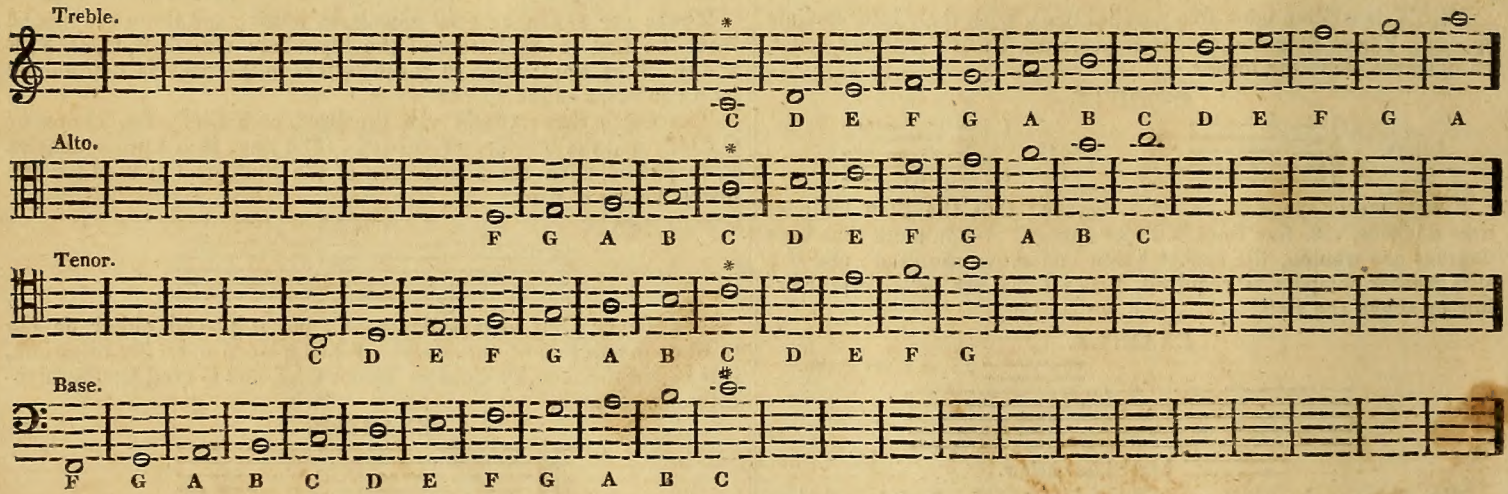


The Treble Clef always denotes G, is placed upon the second line of the Staff, and is used for female voices.

EXAMPLE.



The following Example exhibits at one view the different Clefs with their relative situations:

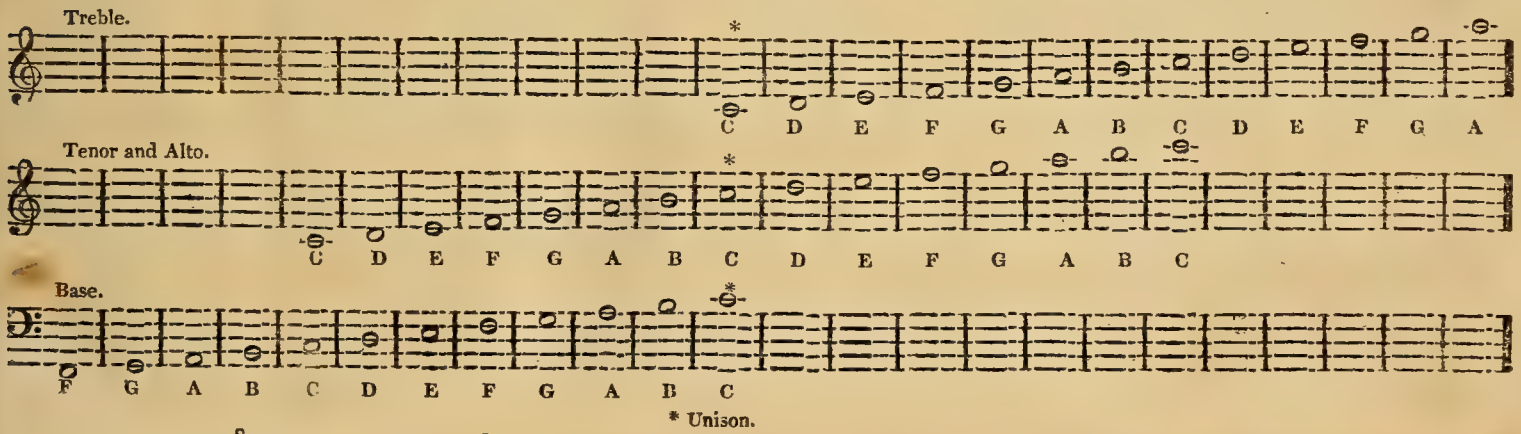


* Unison, or the same sound.

In many late publications, the C Clef has been omitted, and the F and G Clefs only have been used; the latter being appropriated to the Tenor and Alto as well as to the Treble. This indiscriminate use of the G Clef, inasmuch as it exhibits the harmony in a false point of light, is certainly calculated to embarrass and mislead both composer and performer: it is much to be regretted, therefore, that its general prevalence in this country, has created a sort of necessity of its admission into the present work.* It should be observed, however, that when the G Clef is used for Tenor or Alto, it denotes G an octave, or eight notes, lower than when used in its proper place; viz. for the Treble. This will explain some apparently forbidden progressions, as those intervals which appear to be a fifth above, are often in reality a fourth below; and *vice versa*.

* Dr. John Clarke, Professor of Music, Cambridge, (in his late edition of Handel's works,) and a few other respectable English Composers, have employed the G Clef for Tenor and Alto. Horsley, in a late publication of Sacred Music, observes that "this absurd expedient is adopted in no country but our own, (England,) and it is earnestly to be hoped that it will quickly be banished from among us, by the spirit of musical improvement which has gone abroad." Webbe, in his excellent collection of Psalm Tunes, 3d. ed. expresses a hope that "this undistinguishing use of the G Clef will in time be altogether abandoned:" and Jacob, in the preface to his National Psalmody, "greatly laments that to conform to an absurd custom he had set the Tenor in the G Clef." Crotch, Attwood, Gardiner, Novello, and other composers of the highest standing, both ancient and modern, have employed the C Clef; and a knowledge of it is therefore indispensable to every one who would form an acquaintance with their works.

The following example will exhibit, at one view, the Clefs as used in this work, with their relative situations.



As it is of the greatest importance that the situation of the letters upon the Staff, should be perfectly known, the student is advised to commit to memory, with great care, the following

GAMUT.

Treble, Alto, and Tenor.

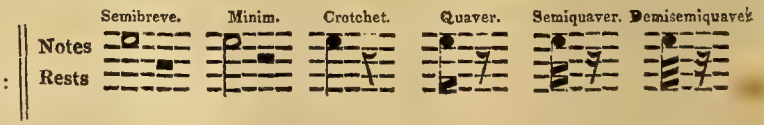
C——Second leger line above.
B Second space above.
A——First leger line above.
G First space above.
F——Fifth line.
E Fourth space.
D——Fourth line.
C Third space.
B——Third line.
A Second space.
G——Second line.
F First space.
E——First line.
D First space below.
C——First leger line below.

Base.

E——Second leger line above.
D Second space above.
C——First leger line above.
B First space above.
A——Fifth line.
G Fourth space.
F——Fourth line.
E Third space.
D——Third line.
C Second space.
B——Second line.
A First space.
G——First line.
F First space below.
E——First leger line below.

OF NOTES AND RESTS.

Notes are the representatives of sound; Rests are marks of silence: of each of these there are six kinds in modern use, as follows:



The proportion which the different notes bear to each other is exhibited in the following table :

One Semibreve . . . . is equal in duration to

2 Minims . . . . . or

4 Crotchets . . . . or

8 Quavers - - - or

16 Semiquavers or

32 Demi-semi-quavers.

Consequently one Minim is equal in duration to two Crotchets; one Crotchet to two Quavers; one Quaver to two Semiquavers, &c.

The Rests are equal in duration to their corresponding notes: thus a Semibreve rest is equal to a Semibreve; a Minim rest is equal to a Minim, &c.

A Semibreve rest is used to fill a measure in all kinds of time.

A Dot, after a note or rest, adds one half to its original length: thus, a dotted Semibreve, is equal in duration to three Minims; a dotted Minim to three Crotchets, &c.

EXAMPLE.

A figure 3, placed over or under three notes, signifies that they are to be performed in the time of two notes of the same kind without the figure: thus, three crotchets, with the figure 3 over or under them, are to be performed in the time of two crotchets without the figure, &c.

EXAMPLE.

3 3

A figure six, placed over or under six notes, signifies that they are to be performed in the time of four notes of the same kind without the figure.

OF VARIOUS OTHER MUSICAL CHARACTERS.

A Flat ♭ lowers a note half a tone.

A Sharp ♯ raises a note half a tone.

A Natural ♮ restores a note made flat or sharp to its original sound.

Flats or Sharps placed at the beginning of a tune or strain are called a SIGNATURE.

Flats, Sharps or Naturals, when placed before a note are called ACCIDENTALS.

A BAR is used to divide the notes into equal measures.

A DOUBLE BAR or } denotes the end of a strain or movement, or of a line of the poetry.

A BRACE shows how many parts belong to a score, or are to be performed together.

A SLUR, or TIE, is drawn over or under so many notes as are to be sung to one syllable.

A REPEAT, or } shows what part of a tune is to be sung twice.

A DOUBLE ENDING 1 2 signifies that before repeating, the note under figure 1 is to be sung, and at repeating, the note under figure 2, omitting the first; but when united by a tie, both are to be sung at repeating.

A CRESCENDO signifies a gradual increase of sound.

A DIMINUENDO signifies a gradual decrease of sound.

A SWELL, signifies a gradual increase and decrease of sound.

A PAUSE, leaves the time of a note or rest to be protracted at the pleasure of the performer.

STACCATO MARKS or · · · · are placed over such notes as are to be performed in a short and distinct manner.

EXAMPLE.

Written. Sung.

A DIRECT, } is employed at the end of a staff, to show the place of the first note upon the following Staff.

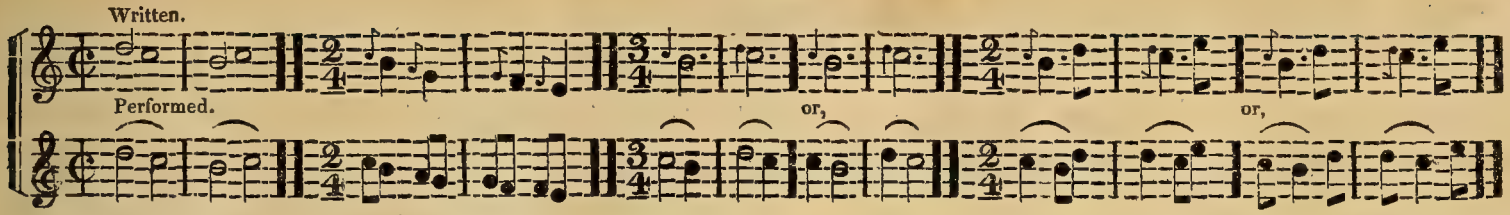
A SHAKE, is of all graces the most brilliant and elegant. It consists of a quick alternate repetition of the note above, with that over which the character is placed, and usually ends with a turn from the note below.

EXAMPLE.

Written. Sung.

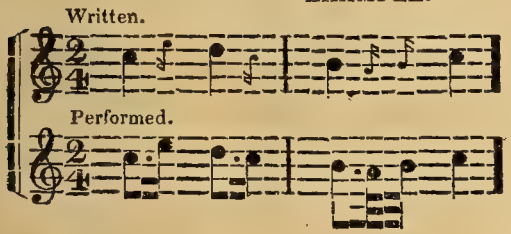
An APPOGIATURE, or LEANING NOTE, is a note of embellishment. Its chief office is to suspend the completion of the subsequent harmony, and thus to soften and smooth the effect of certain Intervals. It borrows its time from the succeeding note and is most frequently half its duration. It always occurs on an accented part of a measure.

EXAMPLE.



An After Note is also a note of embellishment. It borrows its time from the preceding note, and always occurs on an unaccented part of a measure.

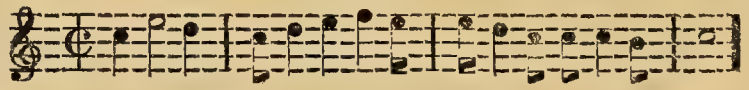
EXAMPLE.



As the insertion of the Appogiature and After Note is a matter of taste, no definite rule can be given for their performance, which must vary according to the expression of the passage. They are usually written in a smaller character than common notes, to show that they do not properly belong to the chord in which they appear; by which means a *visible* breach of the laws of harmony is avoided.

Syncopated, or Driving Notes, are those which commence on an unaccented, and are continued on an accented, part of a measure.

EXAMPLE.



OF SOLMIZATION.

Solmization, or Solfaing, is the application of certain syllables to musical notes. It enables the young practitioner to utter the sound of a note with fulness and freedom, and assists him to secure a correct intonation. By associating the idea of the several syllables used, with their corresponding sounds, he becomes familiar with the exact relation which one note bears to another, and acquires the power of *expressing* those notes with ease and certainty.

The syllables usually adopted in Solmization, are either

Fa, Sol, La, Fa, Sol, La, Mi;* or,

Do, Re, Mi, Fa, Sol, La, Si.†

* Pronounced Faw, Sol, Law, Faw, Sol, Law, Mee.

† Pronounced Doe, Rae, Mee, Faw, Sol, Law, See.

In the former method the first six syllables are dependent upon the Mi, and in the latter they depend upon the Si. To find the *Mi* or *Si* observe the following rule :—

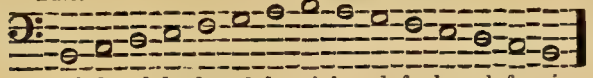
The natural place for Mi (*Si*) is on B.—

If B be flat *Mi* (*Si*) is on	E	If F be sharp *Mi* (*Si*) is on	F♯
If B and E be flat *Mi* (*Si*) is on	A	If F and C be sharp *Mi* (*Si*) is on	C♯
If B, E and A be flat *Mi* (*Si*) is on	D	If F, C and G be sharp *Mi* (*Si*) is on	G♯
If B, E, A and D be flat *Mi* (*Si*) is on	G	If F, C, G & D be sharp *Mi* (*Si*) is on	D♯

The *Mi* or *Si* being found—above *Mi* are *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, and below *Mi* are *La*, *Sol*, *Fa*, *La*, *Sol*, *Fa*: in like manner above *Si* are *Do*, *Re*, *Mi*, *Fa*, *Sol*, *La*, and below *Si* are *La*, *Sol*, *Fa*, *Mi*, *Re*, *Do*.

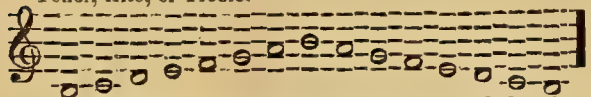
EXAMPLE.

Base.



mi, fa, sol, la, fa, sol, la, mi, la, sol, fa, la, sol, fa, mi.
si, do, re, mi, fa, sol, la, si, la, sol, fa, mi, re, do, si.

Tenor, Alto, or Treble.



mi, fa, sol, la, fa, sol, la, mi, la, sol, fa, la, sol, fa, mi.
si, do, re, mi, fa, sol, la, si, la, sol, fa, mi, re, do, si.

From *mi* to *fa*, and from *la* to *fa* ; or from *si* to *do*, and from *mi* to *fa*, are semitones ; the rest are whole tones.

To secure a perfect intonation, which is an essential quality of good singing, it often becomes necessary to change the syllables applied to notes that are affected by Accidentals. Various modes of effecting this change have been adopted by the most respectable teachers of vocal Music. Mr. Hastings, author of an able "Dissertation on Musical Taste,"* and of several other valuable musical publications, observes in his "Musical Reader," page 8, that "in general, when notes are to be raised by Accidentals, the syllables appropriated to them may be altered by adding to their initials the letter *i*, in imitation of the syllable *Mi*. When Accidentals are designed to depress or lower sounds, the syllable *Fa* may be used. Or in other words—when *Fa*, *Sol*, &c. are sharped, they may be called *Fi*, *Si*, &c. (pronounced *Fee* and *See*,) and when *Mi* is flatted it may be called *Fa*. When the effect of Naturals is to elevate notes, their appropriated syllables may be altered as in the case of sharps; but when they are to depress them, the syllable *Fa* may be used.

Another method of producing correct intonation where Accidentals are used, is to consider and treat them as occasional changes of Signature ; thus, if in a tune whose original Signature is B flat, the E becomes flat by an Accidental, the Signature for the time being, may be considered as consisting of two flats, and the *Mi* (*Si*) transferred to A. When an accidental C sharp occurs after the Signature of one sharp, the Mi (Si) while the accidental continues, may be removed to C sharp, &c."

But although either of these methods may be generally adopted with success, chromatic passages† will sometimes occur, especially in modern music, to which it will be almost impossible to apply any system of Solmization, and in the performance of which it may be proper to substitute the open vowel A, as in *far*, or as in *fall*, in place of the syllables in common use.

* This work should be in the hands of every one who is desirous of acquiring a correct taste, or style of performance.

† That is, such passages as are affected by Accidentals.

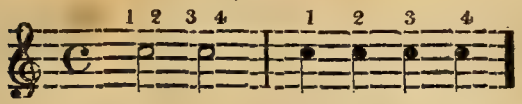
OF TIME.

By Time, in music, is meant the duration and regularity of sound. There are two kinds of time: viz. Common, or Equal, and Triple, or Unequal. Common time contains two equal notes in each measure, as two minims, two crotchets, two dotted crotchets, &c. Triple time contains three equal notes in each measure, as three minims, three crotchets, three dotted crotchets, &c.

Simple Common Time, has three signs:—

The first, 𝄴 contains one semibreve, or its equal in other notes or rests, in a measure. It has four motions, or beats, and is accented on the first and third parts of a measure.

EXAMPLE.

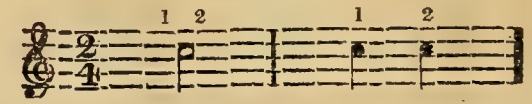


The second, 𝄵 contains one semibreve, or its equal in other notes or rests, in a measure, it has two motions, or beats, and is generally accented on the first part of a measure.

EXAMPLE

The third, 𝄶 (which is also called Half Time,) contains one minim, or its equal in other notes or rests, in a measure. It is beat, and accented, as the former.

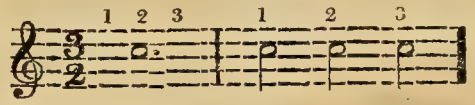
EXAMPLE.



Simple Triple Time, has three signs:—

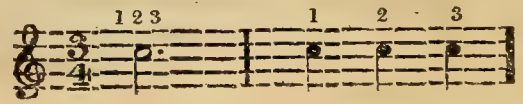
The first, 𝄷 contains three minims, or their equal in other notes or rests, in a measure. It has three motions or beats, and is accented principally on the first, and slightly on the third parts of a measure.

EXAMPLE.



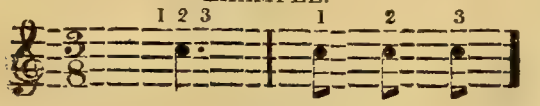
The second, 𝄸 contains three crotchets, or their equal in other notes or rests, in a measure. It is beat, and accented as the former.

EXAMPLE.



The third, $\frac{9}{8}$ { contains three quavers, or their equal in other notes or rests, in a measure. It is beat, and accented as the former.

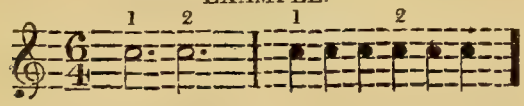
EXAMPLE.



Compound Common Time has two signs in common use:—

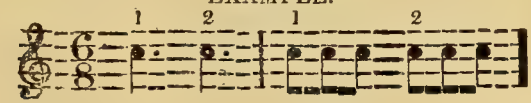
The first, $\frac{6}{4}$ { contains two dotted minims, or their equal in other notes or rests, in a measure. It has two motions, or beats, and is accented on the first and fourth parts of a measure.

EXAMPLE.



The second, $\frac{6}{8}$ { contains two dotted minims, or their equal in other notes or rests, in a measure. It is beat and accented, as the former.

EXAMPLE.



Compound Triple Time, has several signs; as $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$, &c.

They are found in the works of Correlli, Handel, and others; but seldom occur in modern music.

The Semibreve (now the longest note in common use) is made the general standard of reckoning: therefore, when figures are employed as signs of time, those figures express the fractional parts of a semibreve contained in each measure: as $\frac{3}{4}$, three crotchets, or three fourths of a semibreve; $\frac{3}{8}$, three quavers, or three eighths of a semibreve, &c.

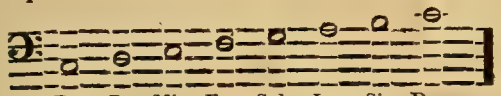
On the subject of beating time, Dr. Arnold makes the following remark:—"I am by no means an advocate for the smallest motion or gesticulation, either with the hand, foot, or head, when a performer once begins to play with any degree of exactness; but, at the commencement, it is absolutely necessary that the right hand should be taught to make the beats in every measure, till it becomes to the pupil what the pendulum is to the clock, which is to keep it regular and in exact motion."

OF THE DIATONIC SCALE, AND MAJOR AND MINOR MODES.

The natural scale of music is called Diatonic, and is a gradual succession of eight regular sounds, including five whole tones and two semitones. The whole doctrine of melody or tune, depends on rightly understanding the application of the two semitones and their places in the scale. These vary according to the Mode.

There are two Modes, Major and Minor. In the Major, the semitones are always found (ascending from the Tonic or Key note) between the third and fourth, and between the seventh and eighth notes. The only natural series of this Mode is that which commences with C.

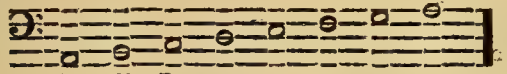
Example of the Diatonic Scale in the Major Mode of C.



Do, Re, Mi, Fa, Sol, La, Si, Do.

In the Minor, the semitones are found between the second and third, and between the fifth and sixth notes. The only natural series of this Mode is that which commences with A.

Example of the Diatonic Scale in the Minor Mode of A.

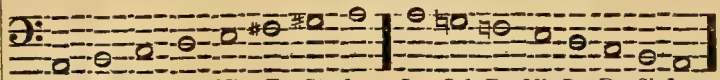


La, Si, Do, Re, Mi, Fa, sol, la.

In the Major Mode the series of sounds are the same, both in ascending and descending; but in the Minor Mode the ascending scale and the descending scale differ. In the ascending scale of the Minor Mode, the seventh is raised a semitone as the proper Leading Note to the Octave. This leaves the interval, between the sixth and seventh, a tone and a half; but as the Diatonic Scale must consist of tones and semitones only, the sixth is also sharped, by which means this harsh Interval (the extreme sharp second) is avoided. Thus the ascending scale of the Minor Mode is artificial, and is formed with two notes altered from the Signature.

But in the descending scale the seventh is depressed a semitone to accommodate the sixth, and the natural scale of the Signature remains unaltered.

Examples of the Ascending and Descending Scale in the Minor Mode.

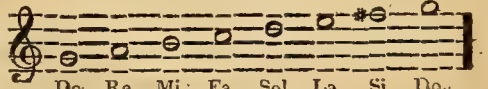


La, Si, Do, Re, Mi, *Fi*, *Si*, La. La, Sol, Fa, Mi, Re, Do, Si, La.

But the note which determines the Mode to be either Major or Minor, and which constitutes the principal difference between the two, is the *Third*. By the arrangement of the Semitones in the two Modes, it is evident that the third of the Major Mode, as from *Do* to *Mi*, is comparatively great, and the third of the Minor Mode, as from *La* to *Do*, is of course comparatively small; the former consisting of two tones, and the latter consisting of one tone and one semitone: and it is chiefly to this difference of the *third* in the two Modes, that we are to attribute the effect peculiar to each; the Major Mode being cheerful and vigorous; and the Minor Mode being plaintive and languid.

As these two series of tones and semitones form the constituent characteristics of the two modes, Major and Minor, it follows that upon whatever note or pitch either of these series begins, the same proportion and order of Intervals must be strictly observed. Hence the utility of flats and sharps. If, for instance, we begin with G, instead of C, and from it form the Diatonic Scale in the Major Mode, the seventh, or F, will require to be raised, by a sharp, one semitone.

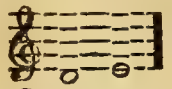
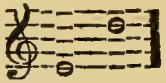
Example of the Diatonic Scale in the Key of G Major.

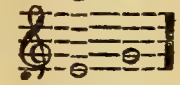
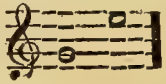


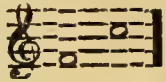
Do, Re, Mi, Fa, Sol, La, Si, Do.

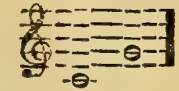
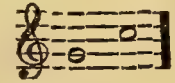
OCTAVE; as from C to C, consisting of five tones and two semitones. } Ex.

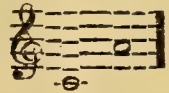
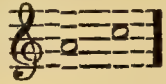
When the lowest note of an Interval is placed an Octave higher, or when the highest note of an Interval is placed an Octave lower, such change is called *Inversion*. Thus by inversion a

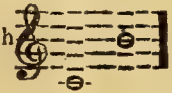
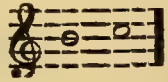
Second  becomes a Seventh,  a

Third  becomes a Sixth,  a

Fourth becomes a Fifth,  a

Fifth  becomes a Fourth,  a

Sixth  becomes a Third,  and a

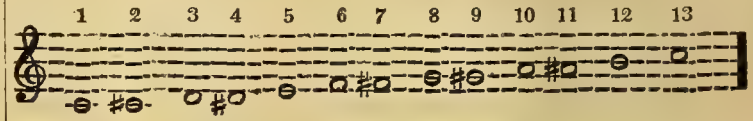
Seventh  becomes a Second, 

The Diatonic Intervals are either Consonant or Dissonant. The Octave, Fifth, Fourth, Thirds, and Sixths, being agreeable to the ear are called Consonant; and the Seconds, Sevenths, and Sharp Fourth being less pleasing are called Dissonant.

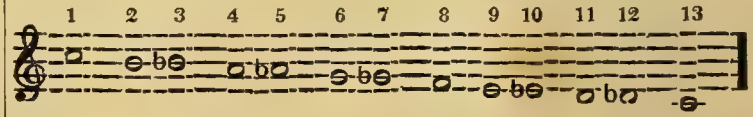
OF THE CHROMATIC SCALE, CHROMATIC INTERVALS, &c.

By a division of the Diatonic Scale, ascending by sharps, and descending by flats, a scale is formed of Semitones only, which is called CHROMATIC.

Example of the Chromatic Scale ascending by sharps.



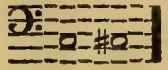
Example of the Chromatic Scale descending by flats.



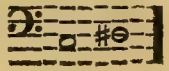
Here we have twelve distinct sounds, from each of which as a Tonic, by the use of flats or sharps, we may form the Diatonic Scale in either mode.

From this Scale are also derived the following Chromatic Intervals, viz:

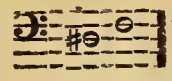
Extreme sharp, or Superfluous, Unison; as from C to C♯. } Ex.



Extreme sharp, or Superfluous, Second; as from C to D♯. } Ex.

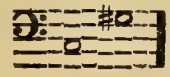


Extreme flat, or Diminished, Third; as from D♯ to F. } Ex.

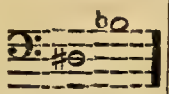


Extreme flat, or Diminished, Fourth; as from D♯ to G. } Ex.

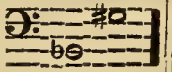
Extreme sharp, or Superfluous, Fifth; as from C to G♯. } Ex.



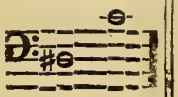
Extreme flat, or Diminished, Sixth; as from D♯ to B♭. } Ex.



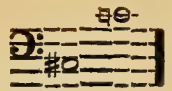
Extreme sharp, or Superfluous, Sixth; as from B♭ to G♯. } Ex.



Extreme flat, or Diminished, Seventh; as from D♯ to C. } Ex.



Extreme flat, or Diminished, Octave; as from C♯ to C. } Ex.



The Scale is also subdivided into smaller intervals called *Dieses*, or *Quarter tones*, as from C♯ to D♭, or from G♯ to A♭, &c. and thus divided, it is called the Enharmonic Scale. These distinctions, however, although theoretically important, are of little practical utility; since upon keyed instruments, as the Organ, or Piano Forte, the extreme sharp second, is the same as the Minor third; the extreme flat third is the same as the Major second, &c.—and the same key is used for C♯ and D♭—for G♯ and A♭, &c.

It is believed that, with the assistance of a judicious instructor, the foregoing principles will be sufficient for all the purposes of vocal performance. To such as wish to become acquainted with the Theory of Music, Callcott's Musical Grammar, Kollman's Essay on Musical Harmony, and the articles on Music in Rees' Cyclopedia, are recommended as the best works which have been published in this country.

LESSONS FOR THE EXERCISE OF THE VOICE.

G Major ascending and descending.

fa, sol, la, fa, sol, la, mi, fa, fa, mi, la, sol, fa, la, sol, fa.

do, re, mi, fa, sol, la, si, do, do, si, la, sol, fa, mi, re, do.

G Minor ascending and descending.

la, mi, fa, sol, la, fe, si, la, la, sol, fa, la, sol, fa, mi, la.

la, si, do, re, mi, fi, si, la, la, sol, fa, mi, re, do, si, la.

EXPLANATION OF MUSICAL TERMS.

A, signifies in, for, at, with, &c.
Adagio, (*or Ado.*) signifies the slowest time.
Ad libitum, as you please.
Affettuoso, tender and affecting.
Air, the leading part.
Allegretto, a little brisk.
Allegro, (*or Allo.*) brisk.
Alto, (*or Counter Tenor*,) that part which lies between the Treble and Tenor.
Amoroso, in a soft and delicate style.
Andante, rather slow and distinct.
Andantino, somewhat quicker than *Andante*.
Animated, with spirit and boldness.
Anthem, a composition for vocal music, the words of which are generally selected from the Psalms, and used in divine service.
Ardito, bold and energetic.
Assai, generally used with other words, to express an increase, or diminution of the time of any composition ; as, *Adagio assai*, more slow ; *Allegro assai*, more quick.
Base, the lowest part in a harmony.
Brilliante, signifies that the movement is to be performed in a gay, showy and sparkling style.
Canon, a vocal composition, in two or more parts, so constructed as to form a perpetual fugue.
Cantabile, in a graceful, elegant and melodious style.
Canto, (*or Cantus*,) the Treble.
Chorus, signifies that all the voices sing on their respective parts.
Con, with ; as *Con Spirito*, with spirit.
Crescendo, (*or Cres.*) to increase the sound.
Da Capo, (*or D. C.*) to return and end with the first strain.
Diminuendo, to diminish the sound.
Dolce, sweet and soft.
Duo, (*or Duetto*,) two ; as two voices or instruments.
E, and ; as *Moderato é Maestoso*, moderate and majestic.
Expressione, an expressive manner.
Expressivo, with expression.
Forte, (*or For. or F.*) loud.
Fortissimo, (*or F. F.*) very loud.
Forzando, (*or fz.*) implies that the notes over which it is placed is to be struck with particular force and held on.
Fugue, a piece in which one or more parts lead, and the rest follow in regular intervals.
Giusto, in an equal, steady and just time.
Grave, (*or Gravemente*,) denoting a time slower than *Largo*, but not so slow as *Adagio*.
Grazioso, a smooth, flowing and graceful style.
Largo, somewhat quicker than *Grave*.
Larghetto, not so slow as *Largo*.
Lamentevole, denotes that the movement over which it is placed is to be sung in a melancholy style.
Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.
Lento, very slow.
Maestoso, with majesty.
Moderato, moderately.
Mezzo, half, middle, mean.
Mezzo Forte, moderately loud.
Mezzo Piano, rather soft.
Perdendosi, signifies a gradual decreasing of time to the last note ; and a diminishing of tone, till entirely lost.
Piano, (*or Pia.*) soft.
Pianissimo, (*or P. P.*) very soft.
Poco, little ; as *Poco piu lento*, a little slower ; *Poco piu allegro*, a little quicker.
Quartetto, four voices, or instruments.
Quintetto, five voices, or instruments.
Sempre, always, throughout ; as *Sempre piano*, soft throughout.
Siciliano, a composition of $\frac{6}{4}$ or $\frac{6}{8}$, to be performed slowly and gracefully.
Solo, for a single voice or instrument.
Soprano, the Treble or higher voice part.
Sostenuto, a word implying that the notes are to be sustained, or held on to the extremity of their lengths.
Spirituoso, (*or Con Spirito*,) with spirit.
Staccato, notes to be staccated, must not be slurred, but performed in a distinct manner.
Symphony, a passage for instruments.
Tasto, no chords.
Tempo, time.
Trio, three voices or instruments.
Tutti, all ; a word used in contradistinction to *Solo*.
Verse, one voice to a part.
Vivace, in a brisk and animated style.

ERRATA.

Page
32, Second base staff, 8th measure, the minim on E should be on F.
33, First Tenor staff, 5th measure, the minim on D should be on G 2d line.
35, Second Alto staff, 10th measure, the first crotchet on E♭, should be a minim.
38, Tenor, 8th measure, the crotchet on C, should be on D.
38, Tenor, 8th measure, the dotted semibreve on F♯, should be on E.
42, Alto, 2d measure, the crotchet on D, should be on E♭.
44, Tenor, 6th measure, the two first crotchets should be quavers.
48, Tenor, 8th measure, the last semiquaver on C♯, should be on D.
72, Base, the last note on C should be on B♭.
84, Base, the 4th note from the close on E, should be on C.
85, Tenor, 1st staff, the two crotchets in the fifth measure should be quavers.
95, Treble staff, 3d measure, the two crotchets on G♯ and A, should be two quavers.
119, Alto staff, the last note on E♭, should be on D.
174, Alto staff, the 1st note on D should be on C.
182, 2d Alto staff, the first note on C, should be on E.
183, 1st Tenor staff, the first quaver on E should be on D.
183, 2d Treble staff, 3d measure, the first crotchet on A, should be on G.
184, 2d Treble staff, the first crotchet in the 5th measure on G, should be a minim.
189, 2d Treble staff, last measure but one, the first quaver on A♭, should be on B♭.
203, 2d Treble staff, the third quaver in the last measure but one should be on C.
205, 2d Alto staff, 2d measure, the fifth and sixth notes on C and B should be on E and D.
206, Tenor, 2d measure, the crotchet on G should be on D fourth line.
207, 2d Alto staff, 4th measure, the semibreve on C, should be on D.
208, 2d Treble staff, the crotchet on A in the 9th measure, should be on C.
210, 2d Tenor staff, 3d measure, the second crotchet on B should be on G.
238, 2d Treble staff, 2d measure, the crotchet on F♯, should be on D.
278, 1st Alto staff, 8th measure, the semibreve on F should be on E.

THE

BOSTON HANDEL AND HAYDN SOCIETY

COLLECTION OF CHURCH MUSIC.

Maelzel's Metronome.
♩ 60.

OLD HUNDRED. L. M.

Martin Luther.

Maestoso.

Tenor.

Alto.

Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.

Treb'le or Air.

Base.

6 5♯6 8 7 5 6 5 6 7♯6 6

80. **OWENS.** L. M. 6 lines. **Mozart.**

Sostenuto Adagio.

fz. P.

Lord, when my thoughts delighted rove, Amidst the wonders of thy love, Sweet hope revives my drooping heart, And

fz. P.

Cres. P. F.

bids my fears and doubts de - part. Lord, so my thoughts de - light - ed rove, Amidst the wonders of thy love.

Cres. P. F.

Andante.

P.

Soon as the morn sa - lutes your eyes, And, from sweet sleep, re - fresh'd you rise, Think on the Au - thor of the light,

P.

F.

And praise him for the glo-rious sight! His mer - cy in - fi - nite a - dore, His good - ness in - fi - nite im-plore.

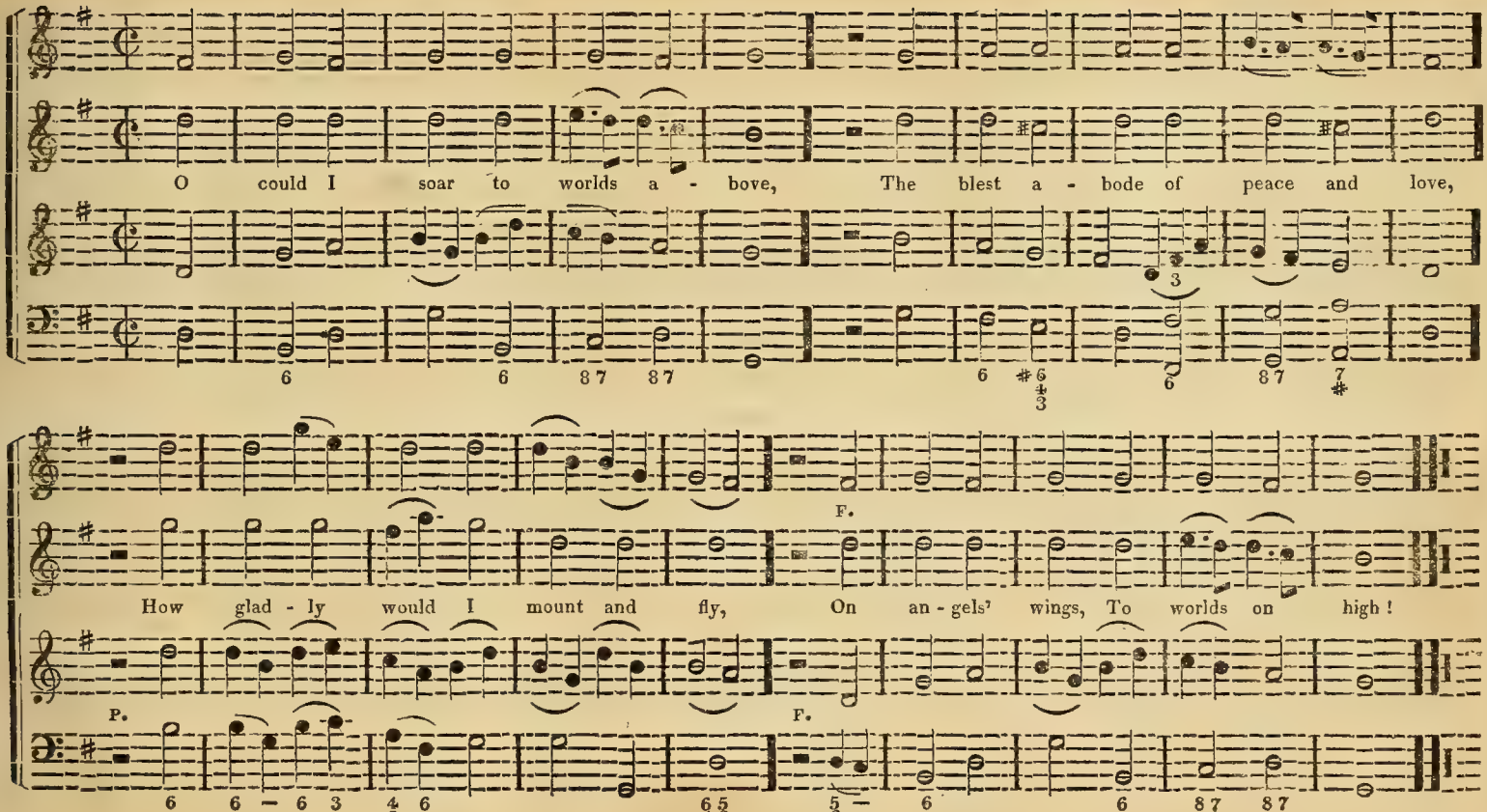
F.

84. **ANGELS HYMN. L. M.** Tansur.

High in the heav'ns, eternal God, Thy goodness in full glory shines; Thy truth shall break thro' ev'ry cloud, That veils and darkens thy designs.

69. **VIENNA. L. M.** Beethoven.

The rising morn, the closing day, Repeat thy praise with grateful voice; In both their turns thy pow'r display, And, laden with thy gifts rejoice.


O could I soar to worlds a - bove, The blest a - bode of peace and love,
How glad - ly would I mount and fly, On an - gels' wings, To worlds on high!
P.
F.
F.

St. PETER's. L. M. Harwood.

To God the great, the ev - er blest, Let songs of hon - our be ad - drest;

F.

P. F.

His mer - cy firm for - ev - er stands, Give him the thanks his love de - mands.

P. F.

80. **BOWEN. L. M.** Haydn.

Legato.

Up to the fields where angels lie, And living waters gent - ly roll; Fain would my thoughts ascend on high, But sin hangs heavy on my soul.

84. **WINCHESTER. L. M.** Dr. Croft.

My God, accept my early vows, Like morning incense, in thy house; And let my nightly worship rise, Sweet as the ev'ning sac - ri - fice.

ISLINGTON. L. M.

This life's a dream, an emp - ty show, But the bright world to which I go,

Hath joys sub - stan - tial and sin - cere, When shall I wake, When shall I wake, and find me there.

P. F.

P. F.

O come, loud anthems let us sing, Loud thanks to our Al - migh - ty King! For we our voices high should raise, When our salvation's Rock we praise.

60. GARDNER. L. M. Viotti.

Sostenuto Adagio.

P. *fz*

How pleas-ant, how di-vine-ly fair, O Lord of hosts, thy dwellings are! With long de-sire my spirit faints, To meet th'as-sem-blies of thy saints.

P. *fz*

84. **BATH. L. M.**

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sin - ner may return.

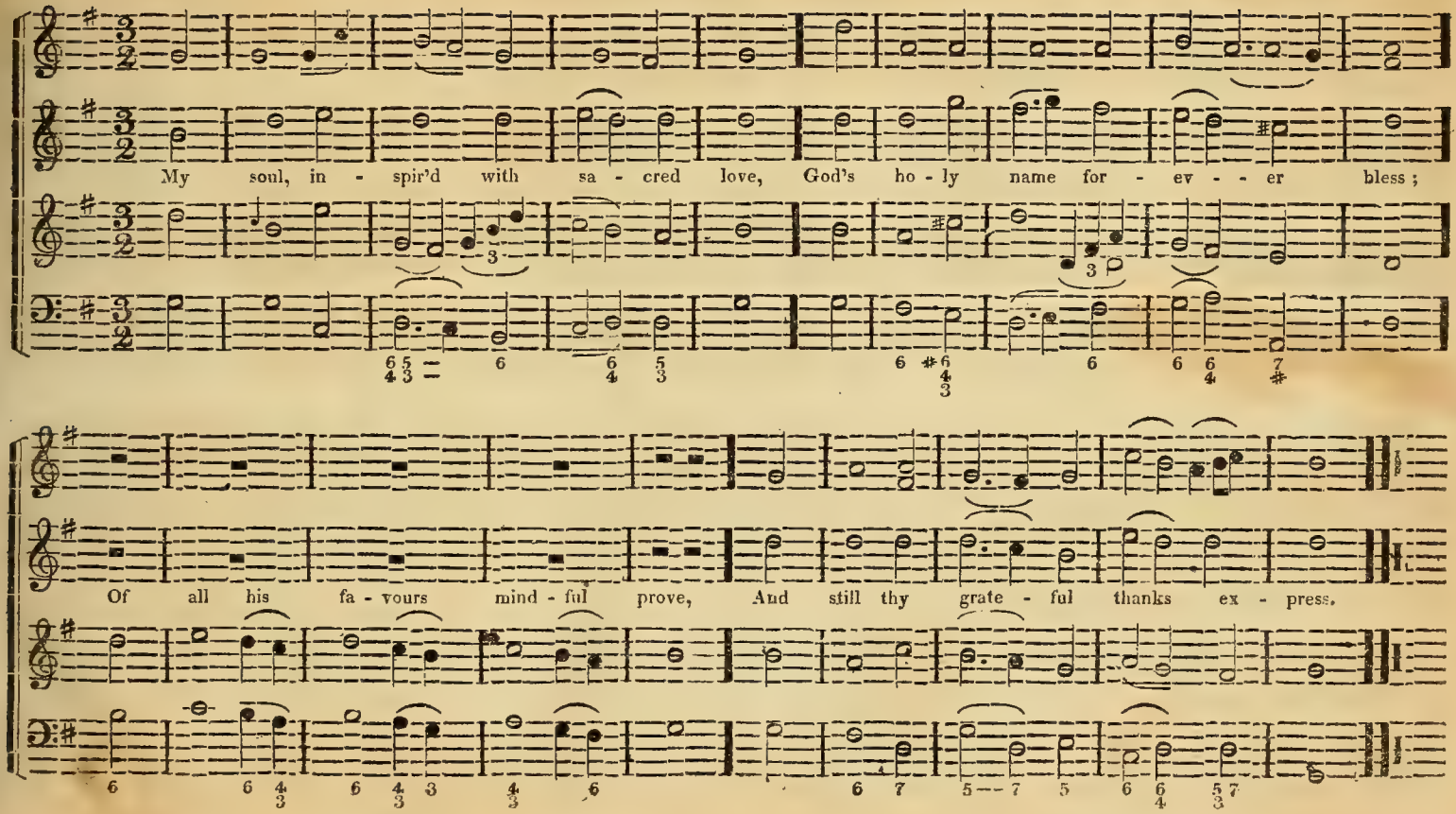
88. **SEASONS. L. M.** **Pleyel.**

Dolce.

P. F.

Thy goodness, Lord, doth crown the year, Thy paths drop fatness all around; And barren wilds thy praise declare, And vocal hills return the sound.

P. F.


My soul, in - spir'd with sa - cred love, God's ho - ly name for - ev - - er bless;
Of all his fa - vours mind - ful prove, And still thy grate - ful thanks ex - press.

69.

POLAND. L. M. 6 lines. Wranizky.

Maestoso.

fz

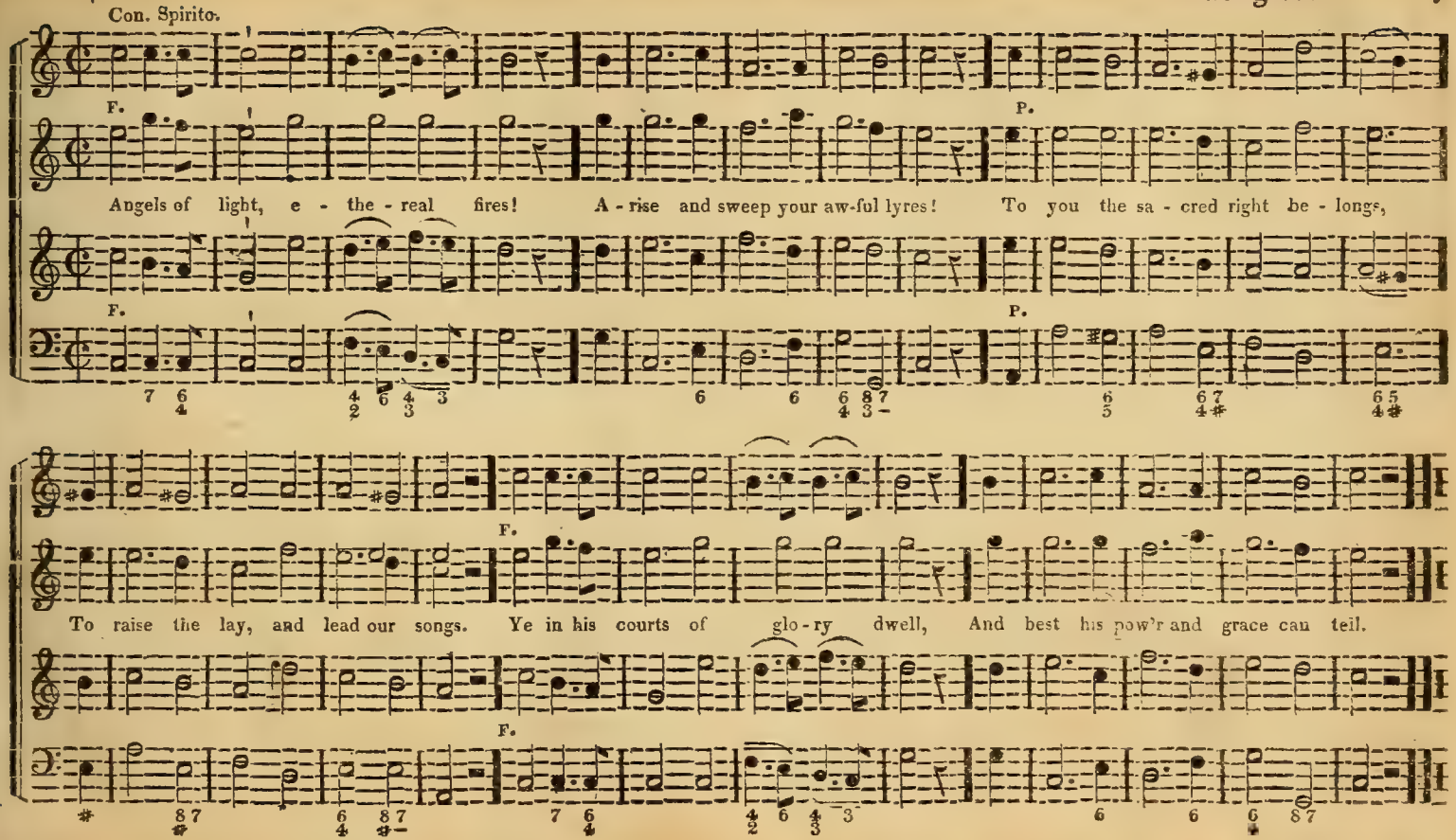
O God, my strength, my soul's de - sire, To thee my heart and voice as - pire; For thou art good, as well as great,

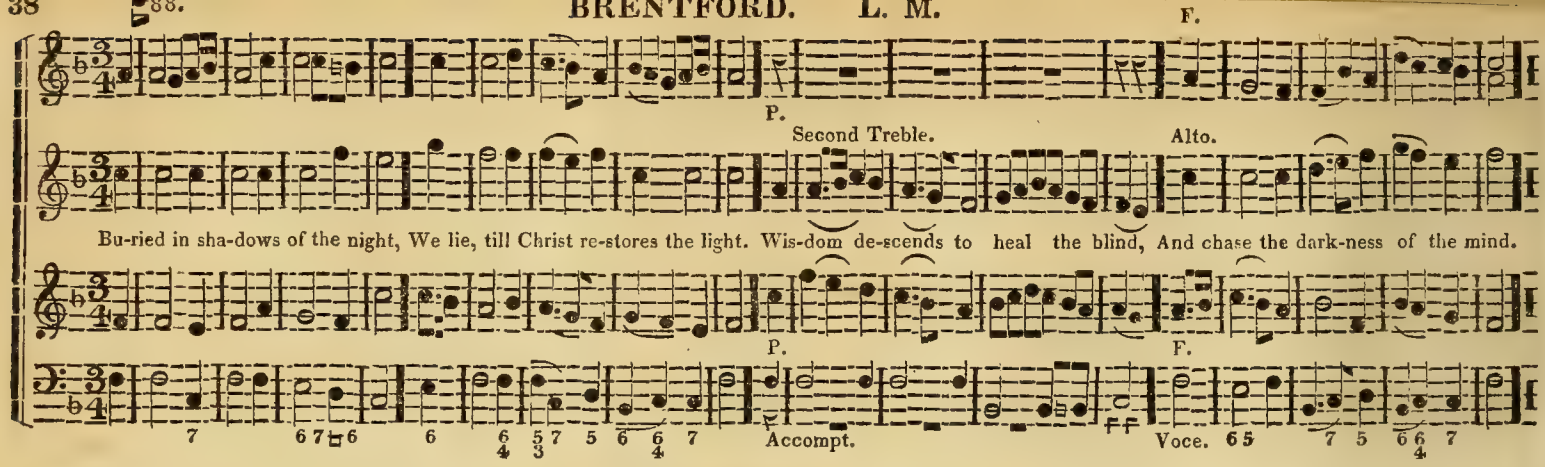
fz

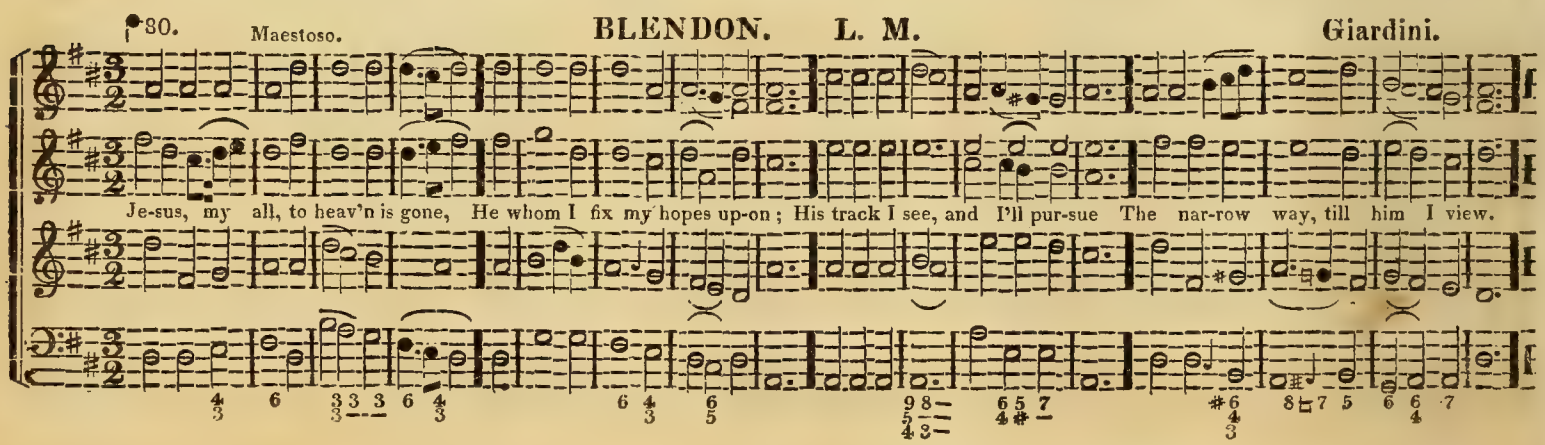
fz

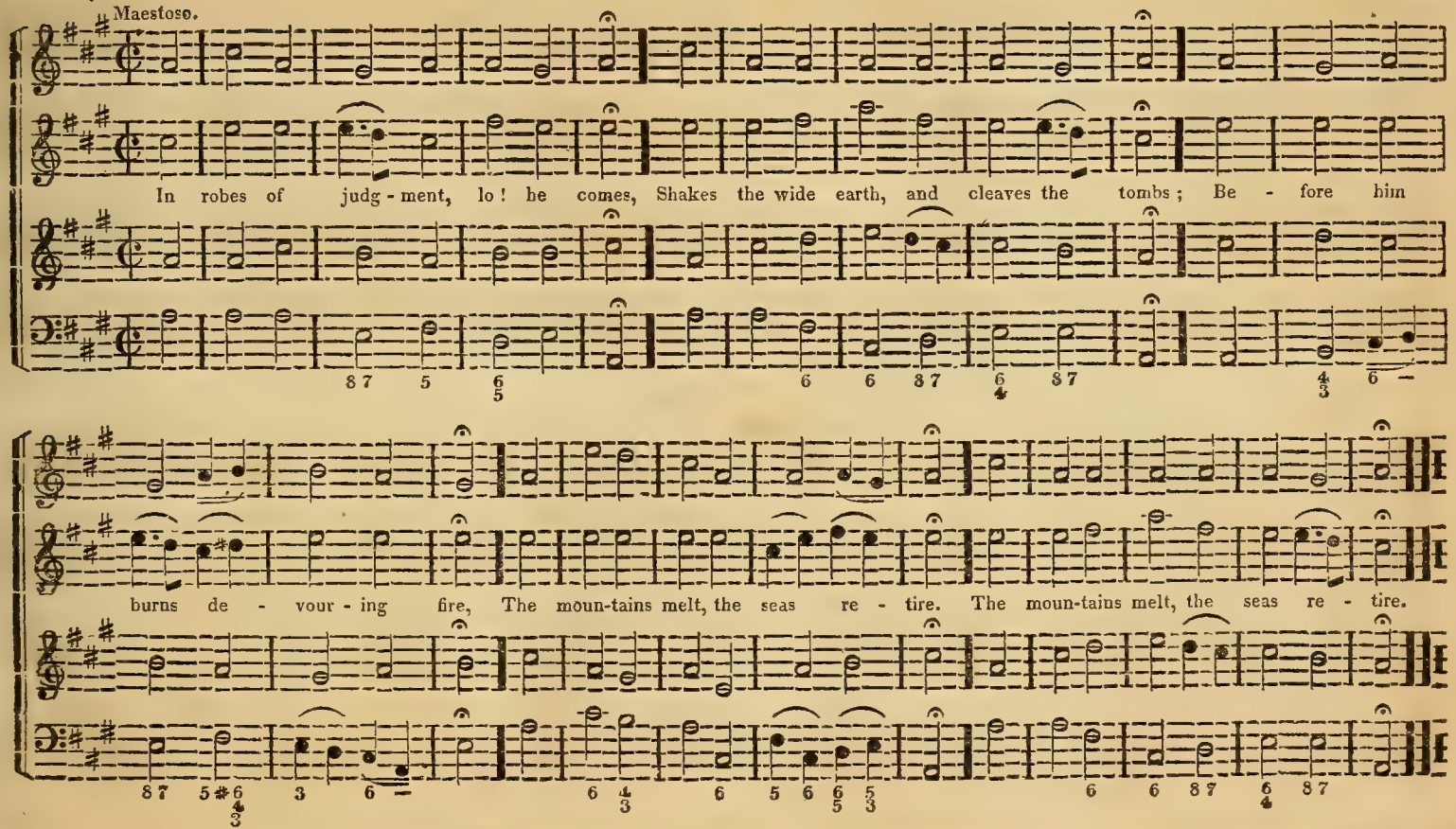
And mer - cy is thy judg-ment seat. O God, my King, with ho - ly fire, My heart and voice to thee as - pire.

fz

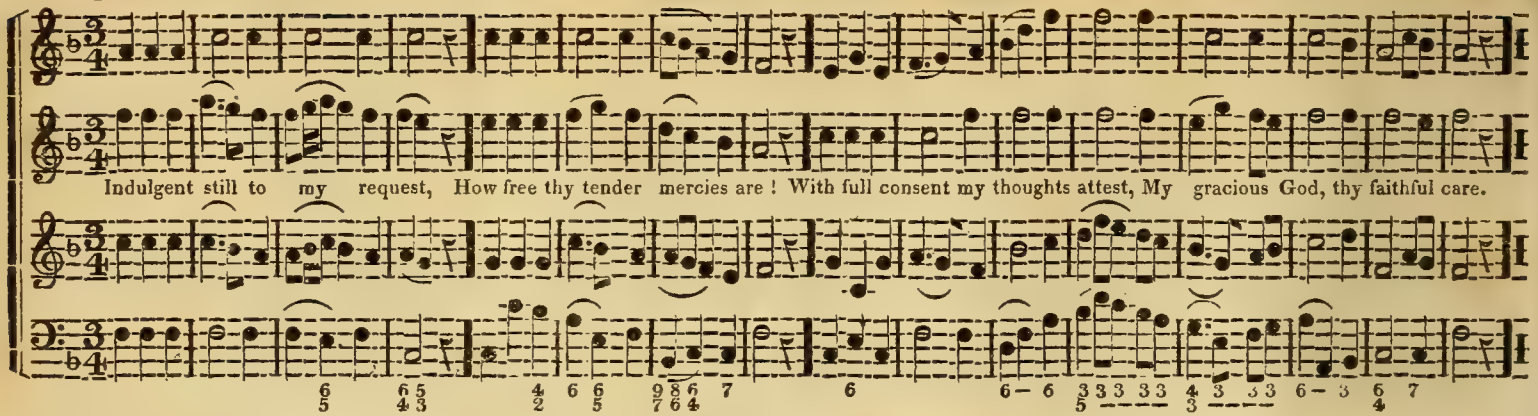

Con. Spirito.
F.
P.
Angels of light, e - the - real fires! A - rise and sweep your aw-ful lyres! To you the sa - cred right be - longs,
F.
P.
F.
To raise the lay, and lead our songs. Ye in his courts of glo - ry dwell, And best his pow'r and grace can tell.
F.


88.
BRENTFORD. L. M.
F.
P.
Second Treble.
Alto.
Bu-ried in sha-dows of the night, We lie, till Christ re-stores the light. Wis-dom de-scends to heal the blind, And chase the dark-ness of the mind.
P.
F.
Accompt.
Voce.

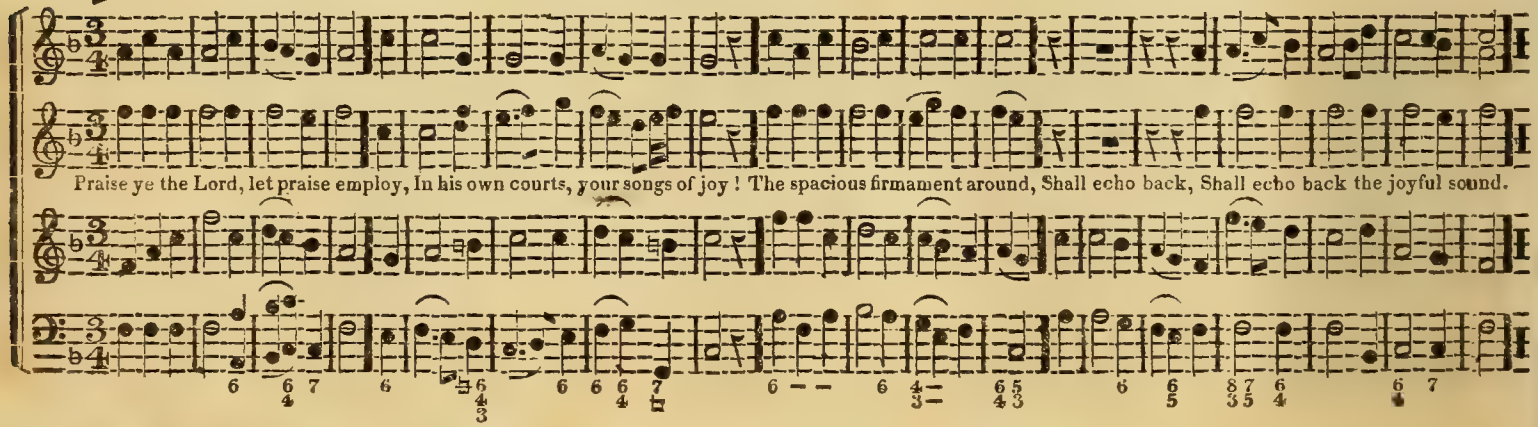

80.
Maestoso.
BLENDON. L. M.
Giardini.
Je-sus, my all, to heav'n is gone, He whom I fix my hopes up-on; His track I see, and I'll pur-sue The nar-row way, till him I view.


Maestoso.
In robes of judg - ment, lo! he comes, Shakes the wide earth, and cleaves the tombs; Be - fore him
burns de - vour - ing fire, The moun-tains melt, the seas re - tire. The moun-tains melt, the seas re - tire.

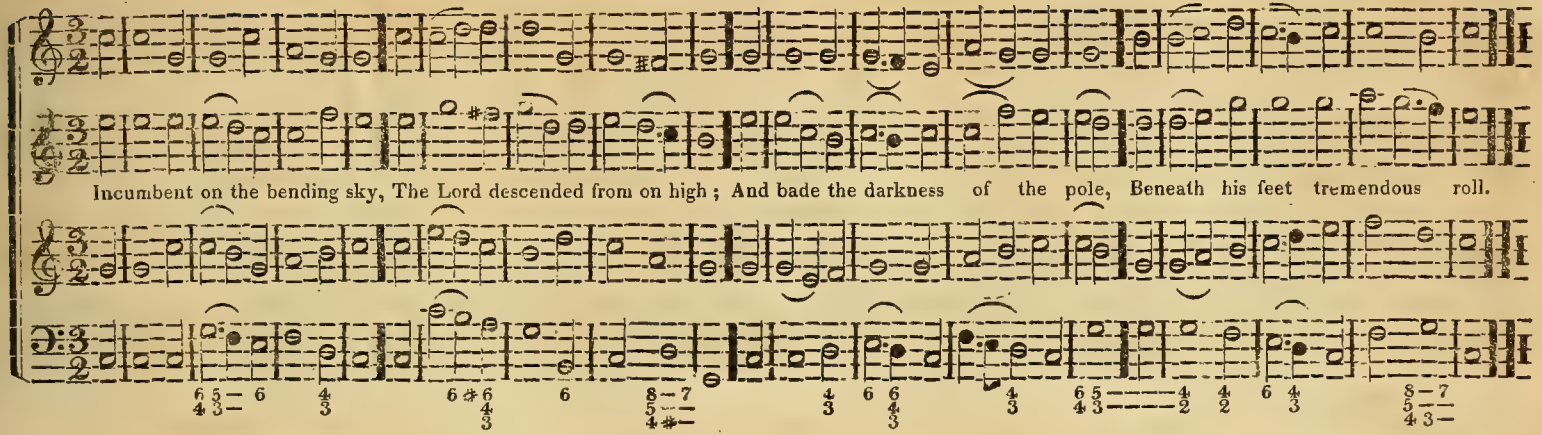
88. **PORTSMOUTH. L. M.** Gelineck.



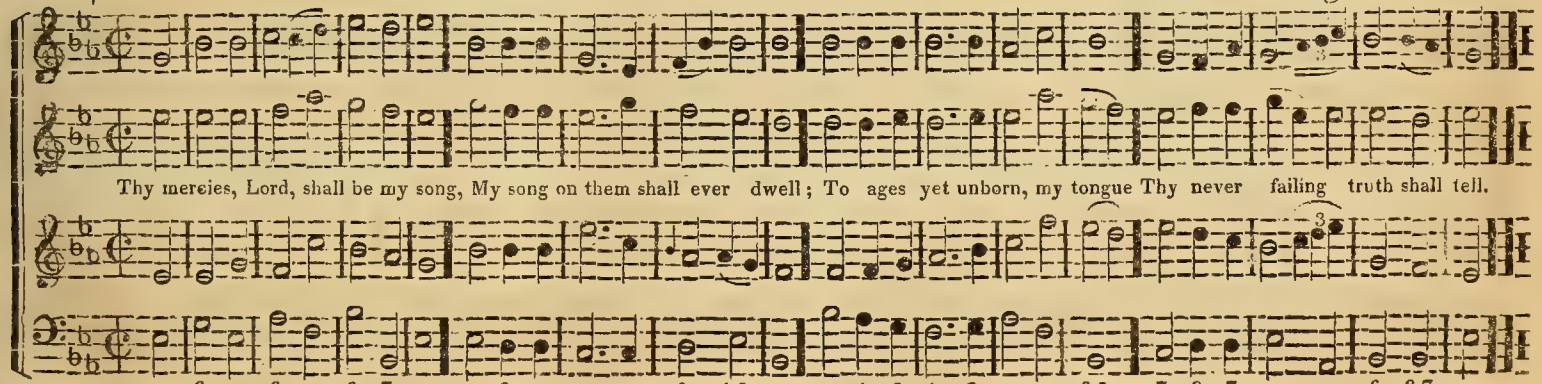
92. **ROTHWELL. L. M.**



84. **WINCHELSEA. L. M.** Prelleur



72. **NEW-MARKET. L. M.** Dr. Wainwright.

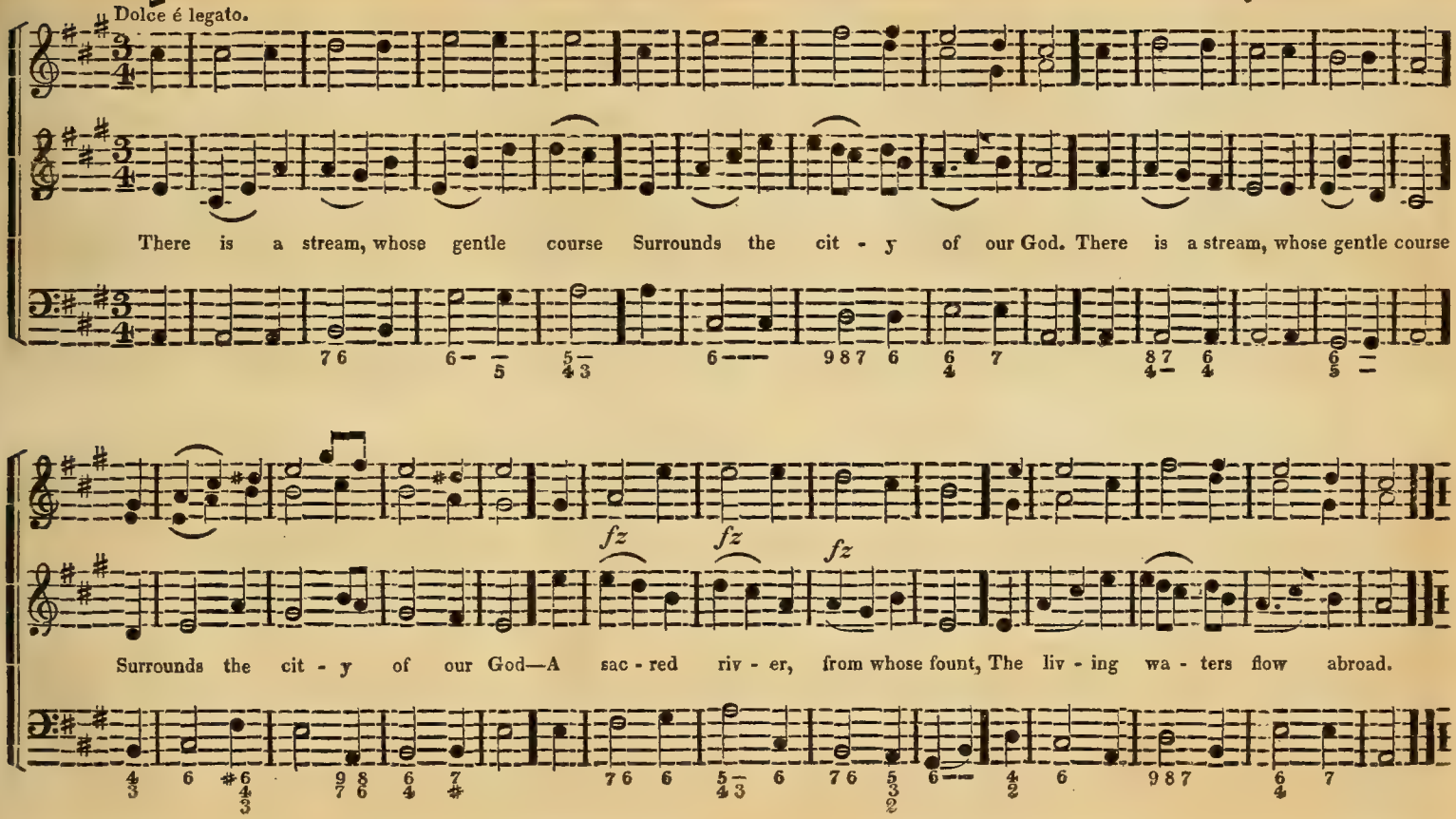


92. **LUTON. L. M.**

With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.

88. **TRURO. L. M.** **Dr. Charles Burney.**

Now to the Lord a noble song, Awake, my soul, awake my tongue! Hosanna to th'Eternal name, And all his boundless love proclaim.


Dolce é legato.
There is a stream, whose gentle course Surrounds the cit - y of our God. There is a stream, whose gentle course
fz
fz
fz
Surrounds the cit - y of our God—A sac - red riv - er, from whose fount, The liv - ing wa - ters flow abroad.

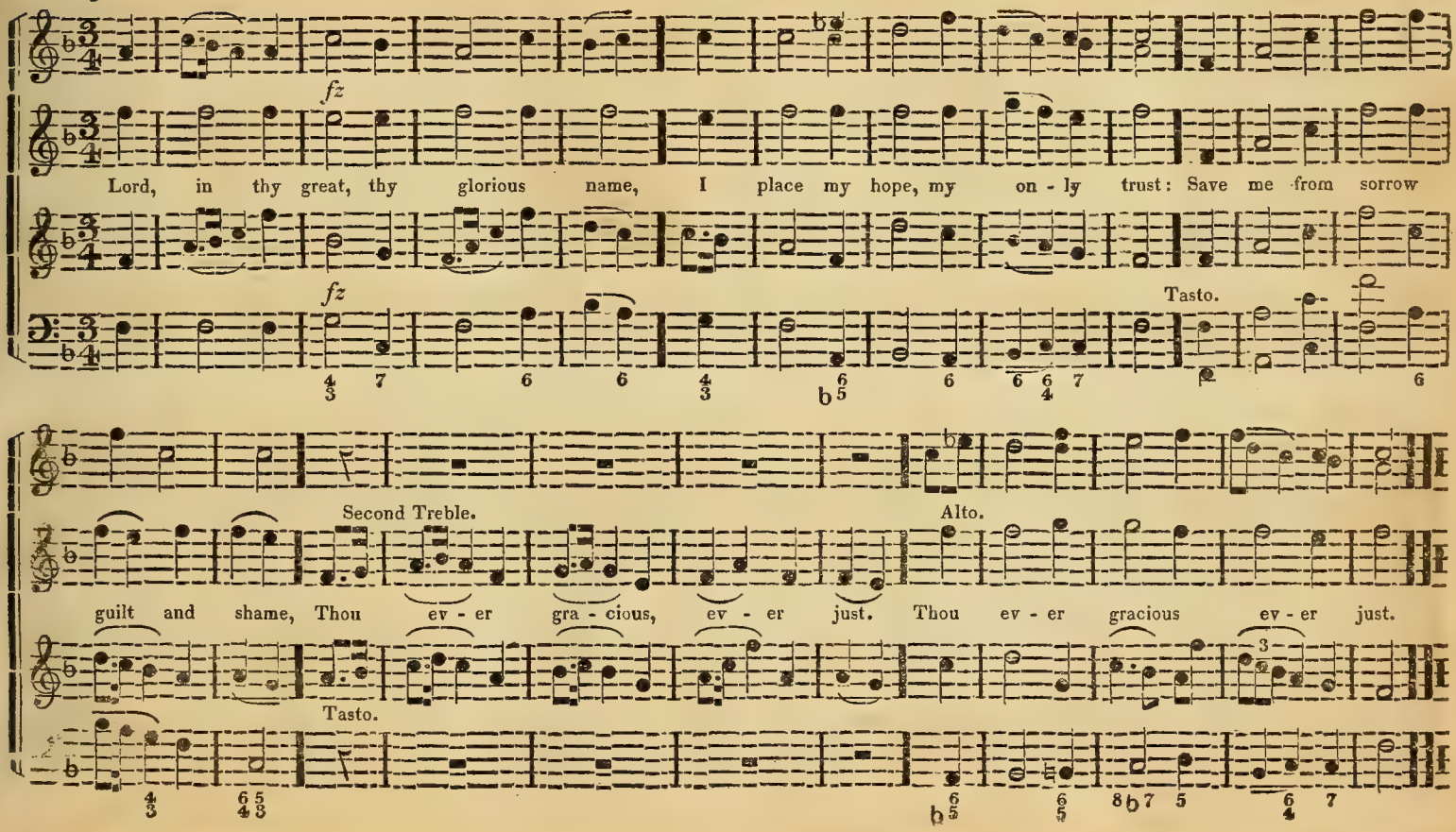
76. **EVENING HYMN.** L. M. **Tallis.**

Glo - ry to thee, my God, this night, For all the blessings of the light; Keep me, O keep me, King of kings, Beneath thine own Almighty wings!

80. **GERMANY.** L. M. **Beethoven.**

Adagio é sempre piano.

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres.


fz
Lord, in thy great, thy glorious name, I place my hope, my on - ly trust: Save me from sorrow
fz
Tasto.
Second Treble.
Alto.
guilt and shame, Thou ev - er gra - cious, ev - er just. Thou ev - er gracious ev - er just.
Tasto.

88. **NEW SABBATH. L. M.** Isaac Smith.

For thee, O God, our con - stant praise, In Zi - on waits, thy cho - sen seat;

Our prom - is'd al - tars we will raise, And there our zeal - ous vows com - plete.

60. **MEDWAY.** L. M. Pergolesi.

Largo.

My God, permit me not to be, A stranger to myself and thee; Amidst ten thousand tho'ts I rove, Forgetful of my highest love.

80. **ELLENTHORPE.** L. M. Linley.

Say, how may earth and heav'n unite? And how shall man with angels join? What link harmonious may be found, Discordant natures to combine.

Loud swell the pealing organ's notes! Breathe forth your souls in raptures high! In praises men with angels join;—Music's the language of the sky.

80. **WESTON. L. M.** Beethoven.

Cantabile é Sostenuto.

Now night in silent grandeur reigns, And holds the slumb'ring world in chains; Pale from the cloud the moonbeam steals, And half cre - a - tion's face reveals— And half cre - a - tion's face reveals.

Moderato.

How sweet thy dwellings, Lord, how fair, What peace, what bliss, in - hab - it there. With ardent hope, with strong desire,

My heart, my flesh to thee aspire; I burn to tread thy courts, and thee, My God, the living God, to see.

H. & H. 7

80.

CAMDEN. L. M. 2 verses. Mozart.

Andantino.

The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near,

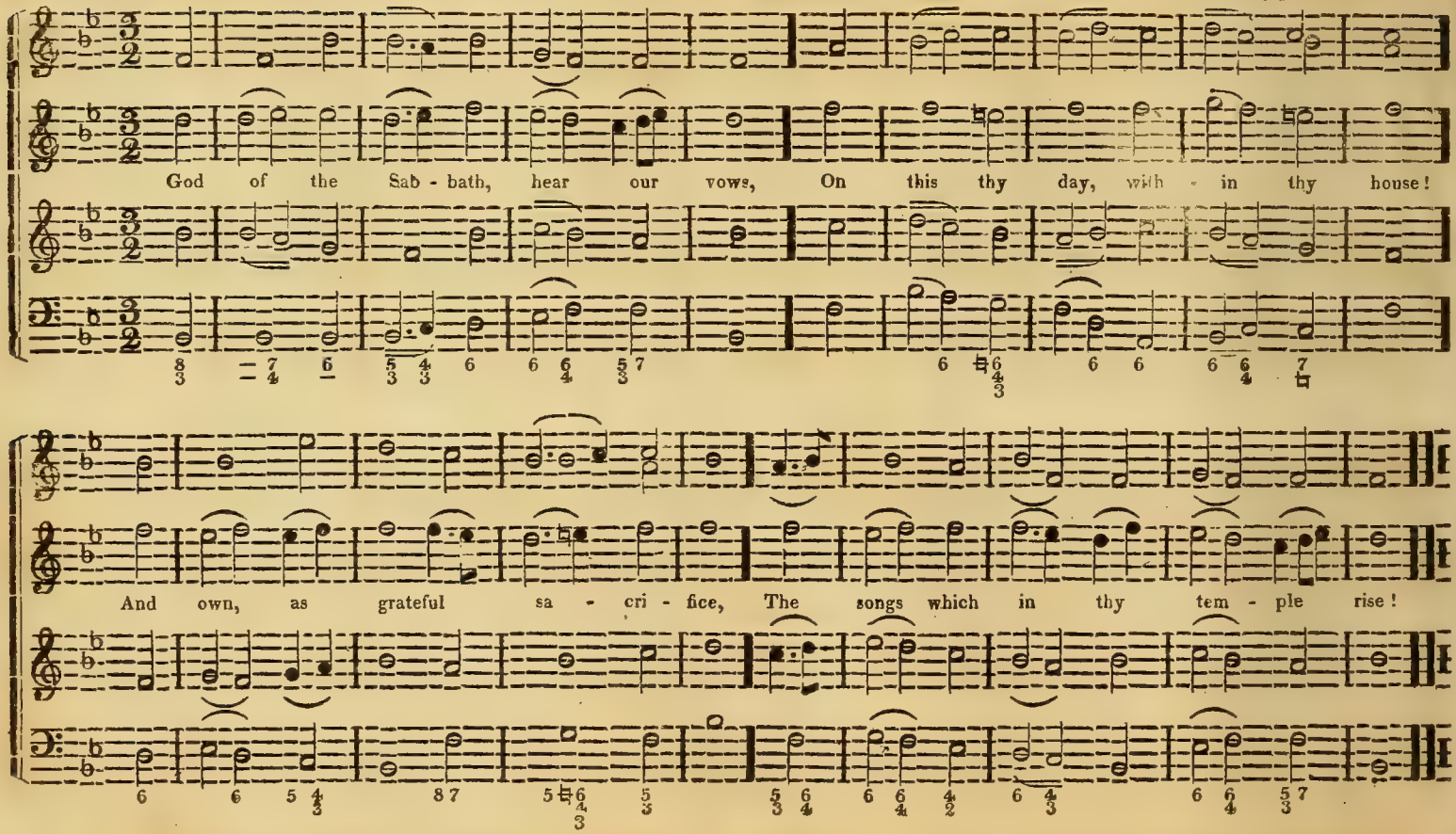
To dis - si - pate the ling'ring mist; And while his mantling splendors dart, Their radiance o'er the kindling skies,

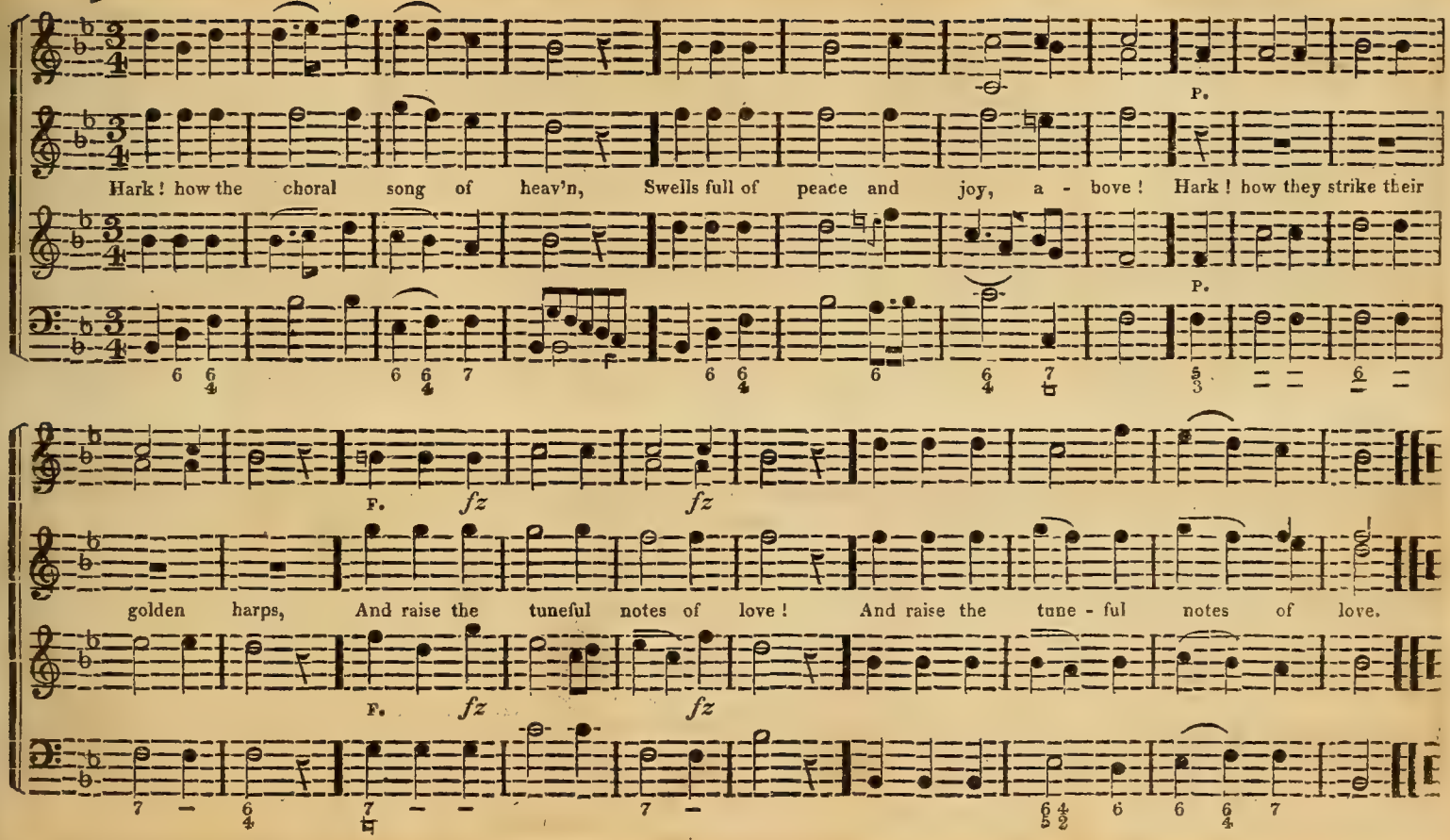
To chase the darkness of my heart, A - rise, O God of light, a - rise, a - rise, a - rise, a - rise.

72. **St. PAUL's. L. M.** **Dr. Green.**

Great Source of life, our souls confess, The various riches of thy grace; Crown'd with thy mercy, we rejoice, And in thy praise exalt our voice.

84. **ALL SAINTS. L. M.** **W. Knapp.**



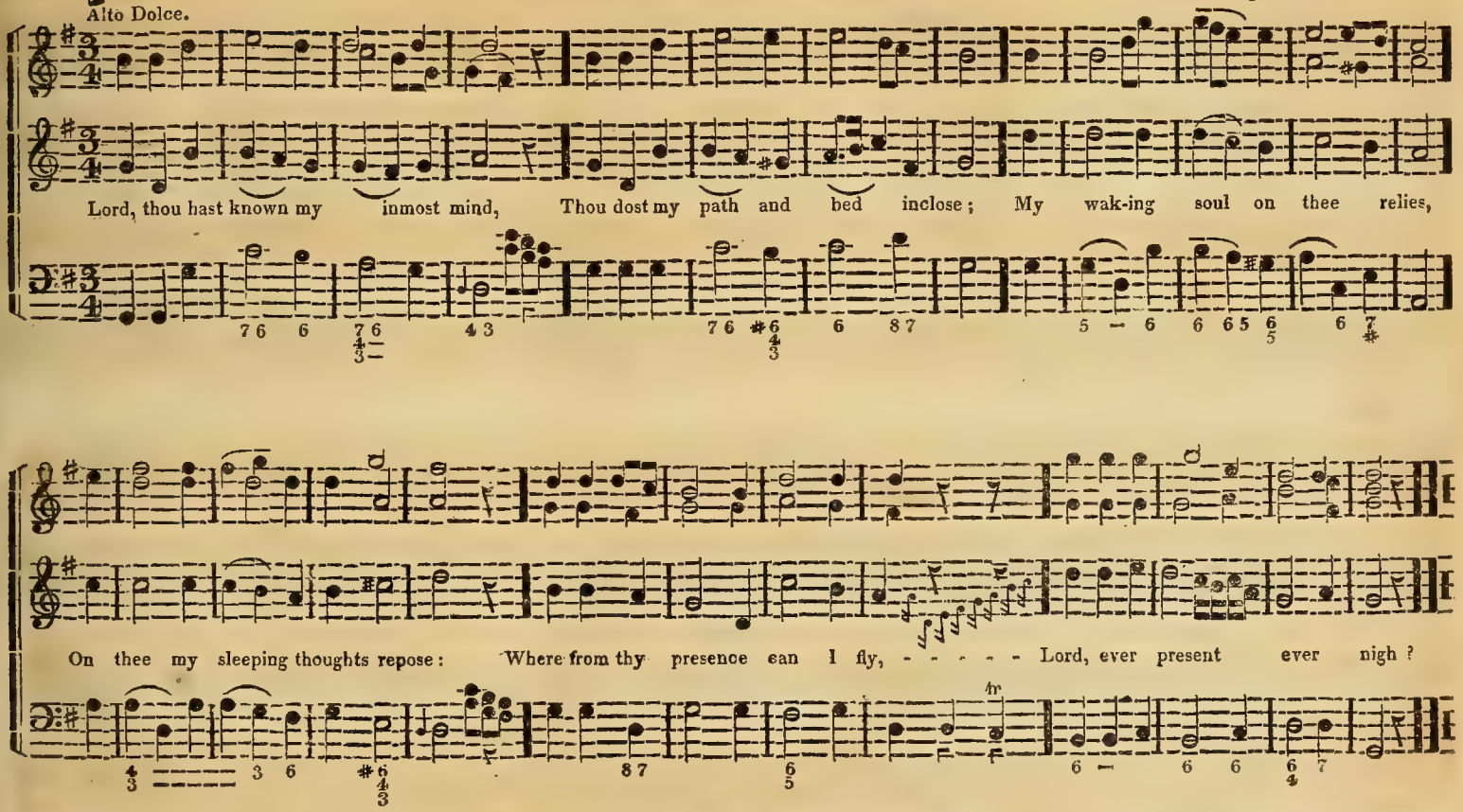

P.
Hark! how the choral song of heav'n, Swells full of peace and joy, a - bove! Hark! how they strike their
P.
F. fz fz
golden harps, And raise the tuneful notes of love! And raise the tune - ful notes of love.
F. fz fz

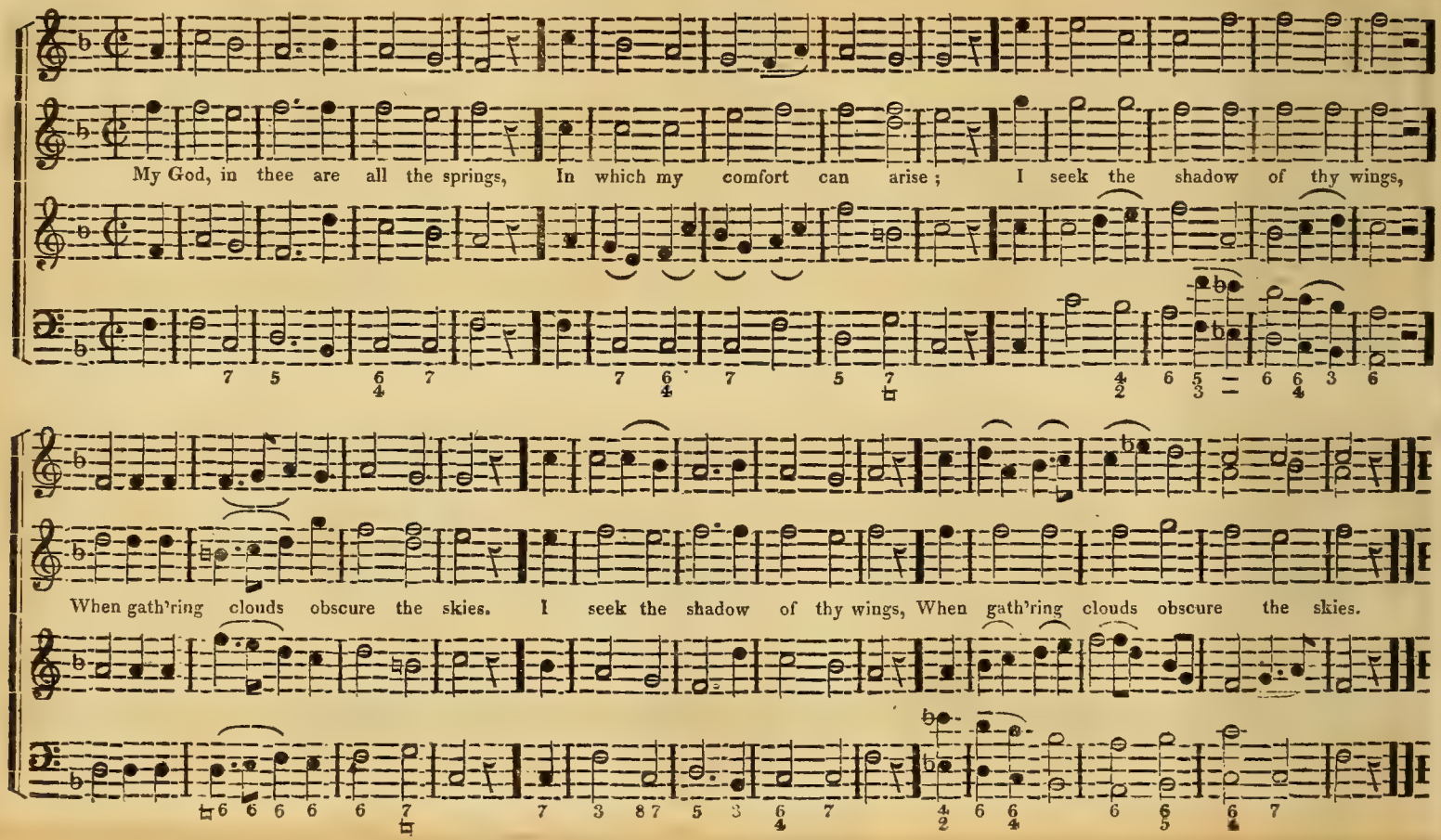
60. **WALTHAM.** L. M. 6 lines. **Beethoven.**

Cantabile é Sostenuto.

With ho-ly fear and hum-ble song, The dread-ful God, our souls a - dore; Rev'-rence and awe be-come the tongue That

speaks the ter-rors of his pow'r. Rev'-rence and awe be - come the tongue That speaks the ter-rors of his pow'r.


Alto Dolce.
Lord, thou hast known my inmost mind, Thou dost my path and bed inclose; My wak-ing soul on thee relies,
On thee my sleeping thoughts repose: Where from thy presence can I fly, - - - - - Lord, ever present ever nigh?


My God, in thee are all the springs, In which my comfort can arise; I seek the shadow of thy wings,
When gath'ring clouds obscure the skies. I seek the shadow of thy wings, When gath'ring clouds obscure the skies.

Alto. Fuge.

Treble. We bless the Lord, the Lord, the just, the good, Who fills our hearts with joy and food;

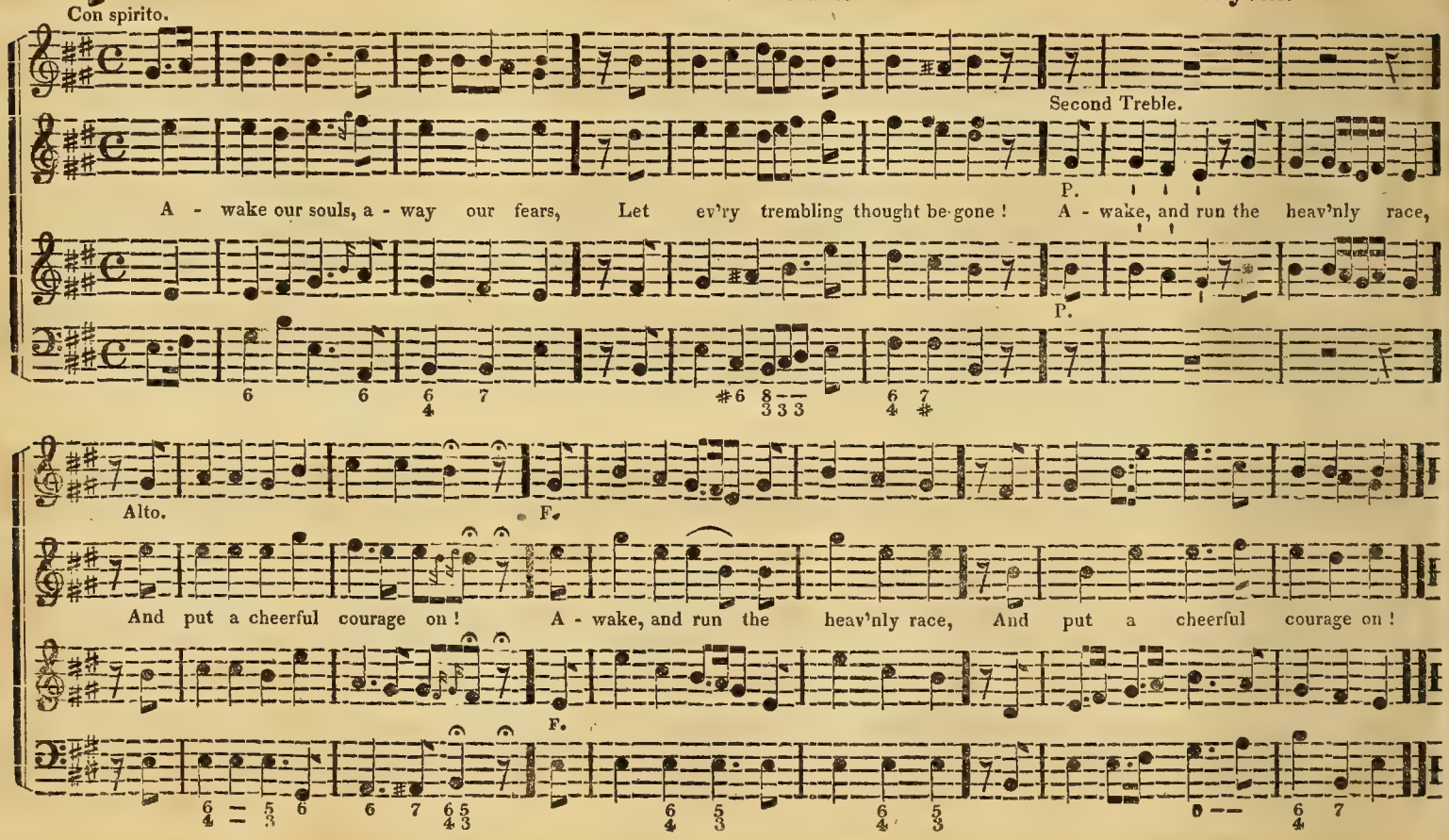
Base. We bless the Lord, we bless the Lord, the just, the good, Who fills our hearts with joy and food;

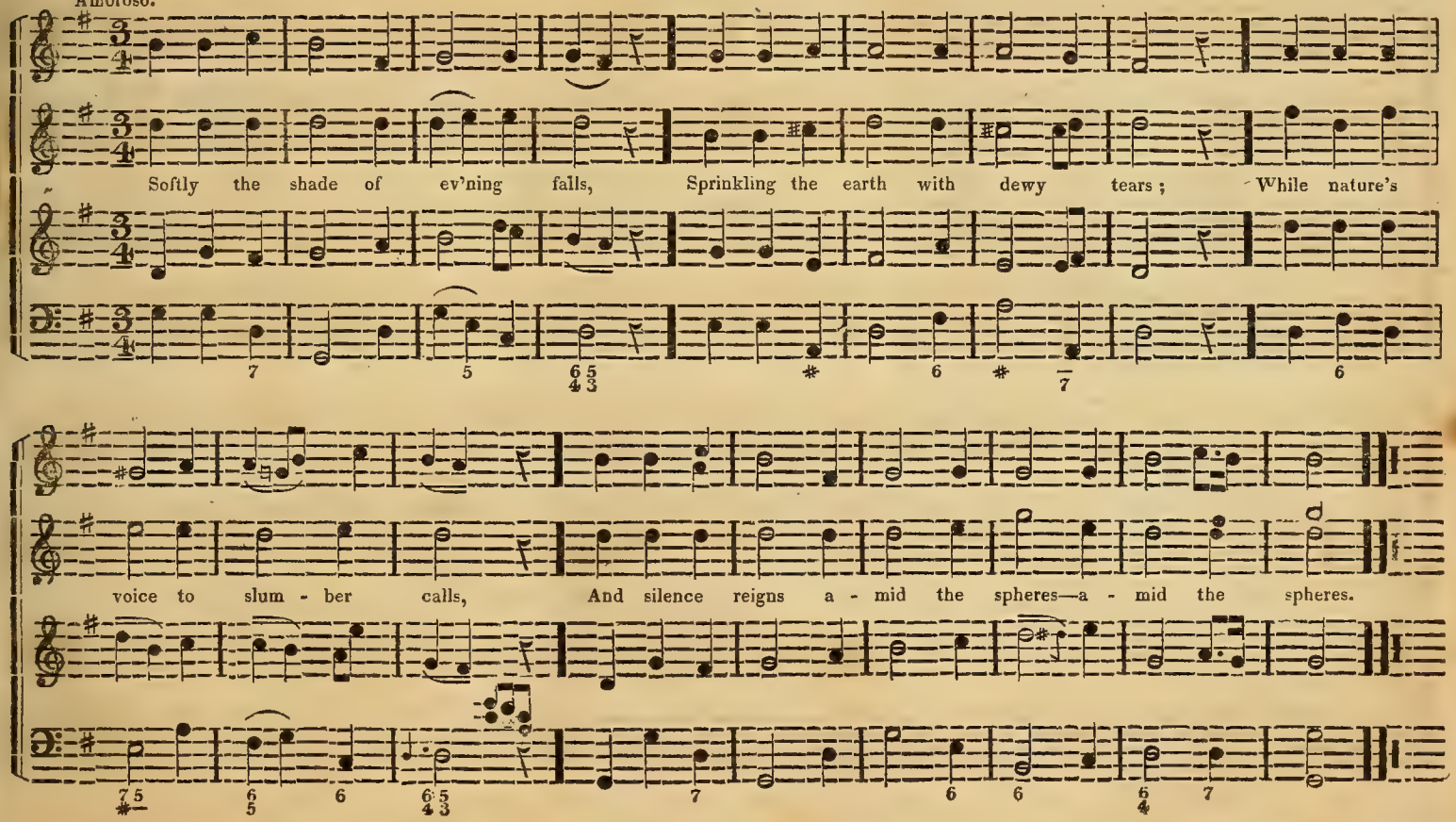
We bless the Lord, &c. 7 7 3 6 7 6 — 7 6 — 7 3
5 6 5 — 6 8
3 3

Who pours his blessings from the skies, And loads our days with rich sup - - plies.

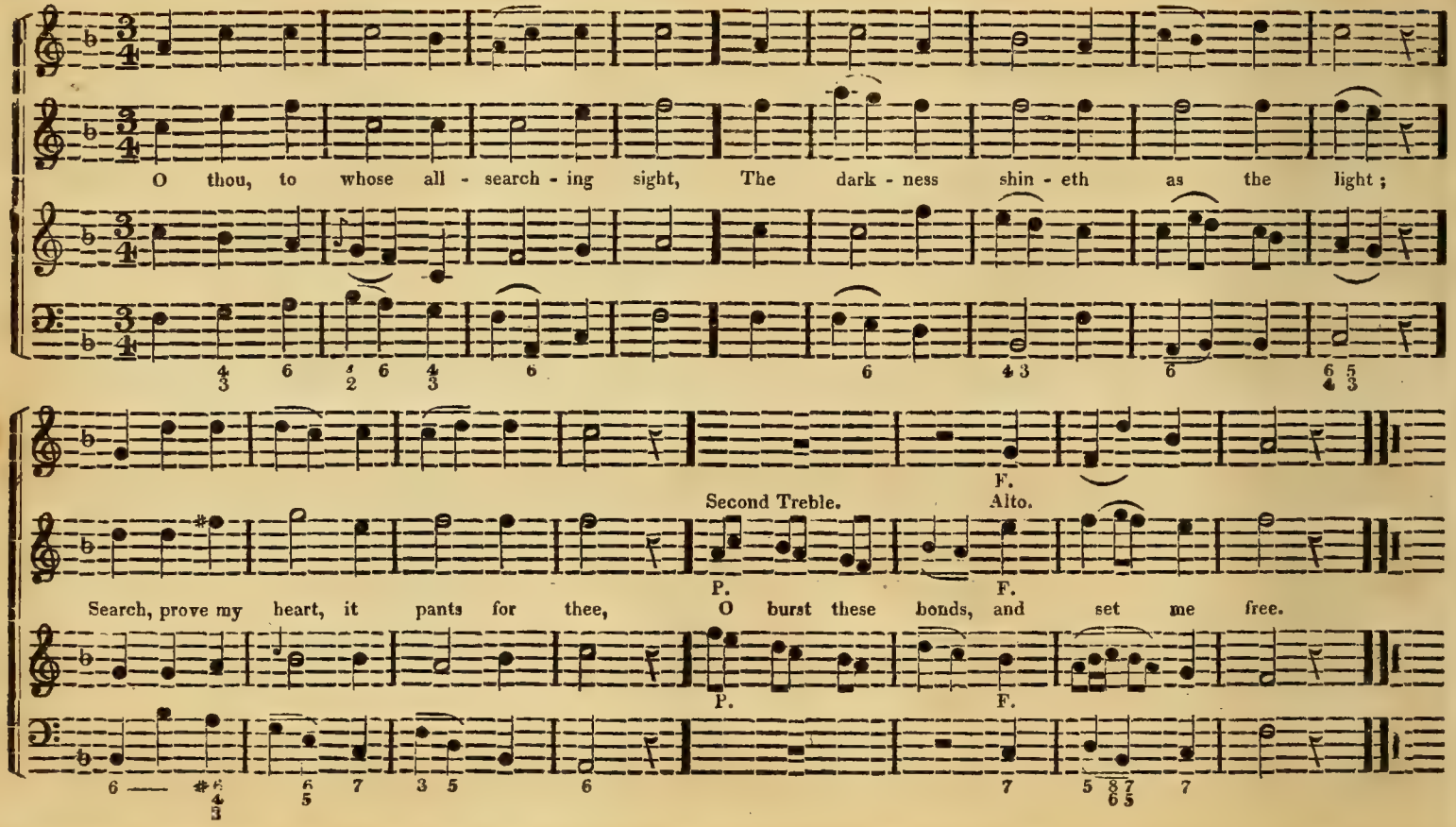
Who pours his bles - - sings from the skies, And loads our days with rich sup - plies.

Who pours, &c. 5 — 3 6 7 6 6 6 5 5 5 7
6 6 3 5 5 4 3 —
8


88.
EATON. L. M. 6 lines.
Wyvill.
Con spirito.
Second Treble.
P.
A - wake our souls, a - way our fears, Let ev'ry trembling thought be-gone ! A - wake, and run the heav'nly race,
P.
Alto.
F.
And put a cheerful courage on ! A - wake, and run the heav'nly race, And put a cheerful courage on !
F.


Amoroso.
Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's
voice to slum - ber calls, And silence reigns a - mid the spheres—a - mid the spheres.

WATSON'S. L. M.


O thou, to whose all - search - ing sight, The dark - ness shin - eth as the light;
Second Treble.
Alto.
F.
P.
F.
Search, prove my heart, it pants for thee, O burst these bonds, and set me free.
P.
F.

92. **EFFINGHAM. L. M.**

Second Treble. P. Alto. F.

At anchor laid, remote from home, Toiling I cry, sweet spirit come. Celestial breeze, no longer stay, But swell my sails, and speed my way.

P. Tasto. F.

66. **DUKE STREET. L. M.** J. Hatton.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky ; Those heav'nly guards around thee wait, Like chariots that attend thy state.

66. **DRESDEN. L. M. 6 lines.**

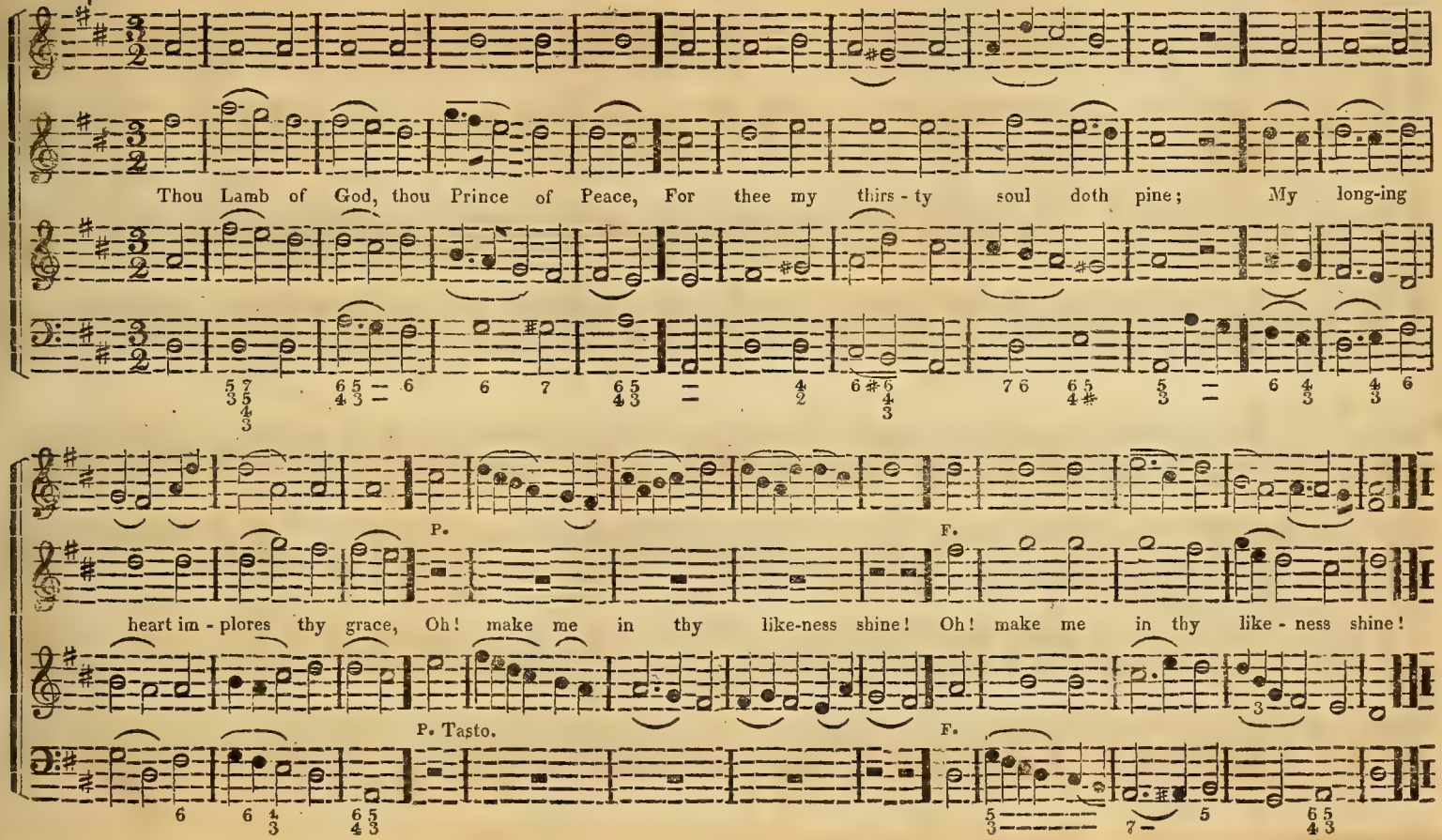
Fine. D. C.

Preserve me, Lord, in time of need, For succour to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee.

Fine. D. C.

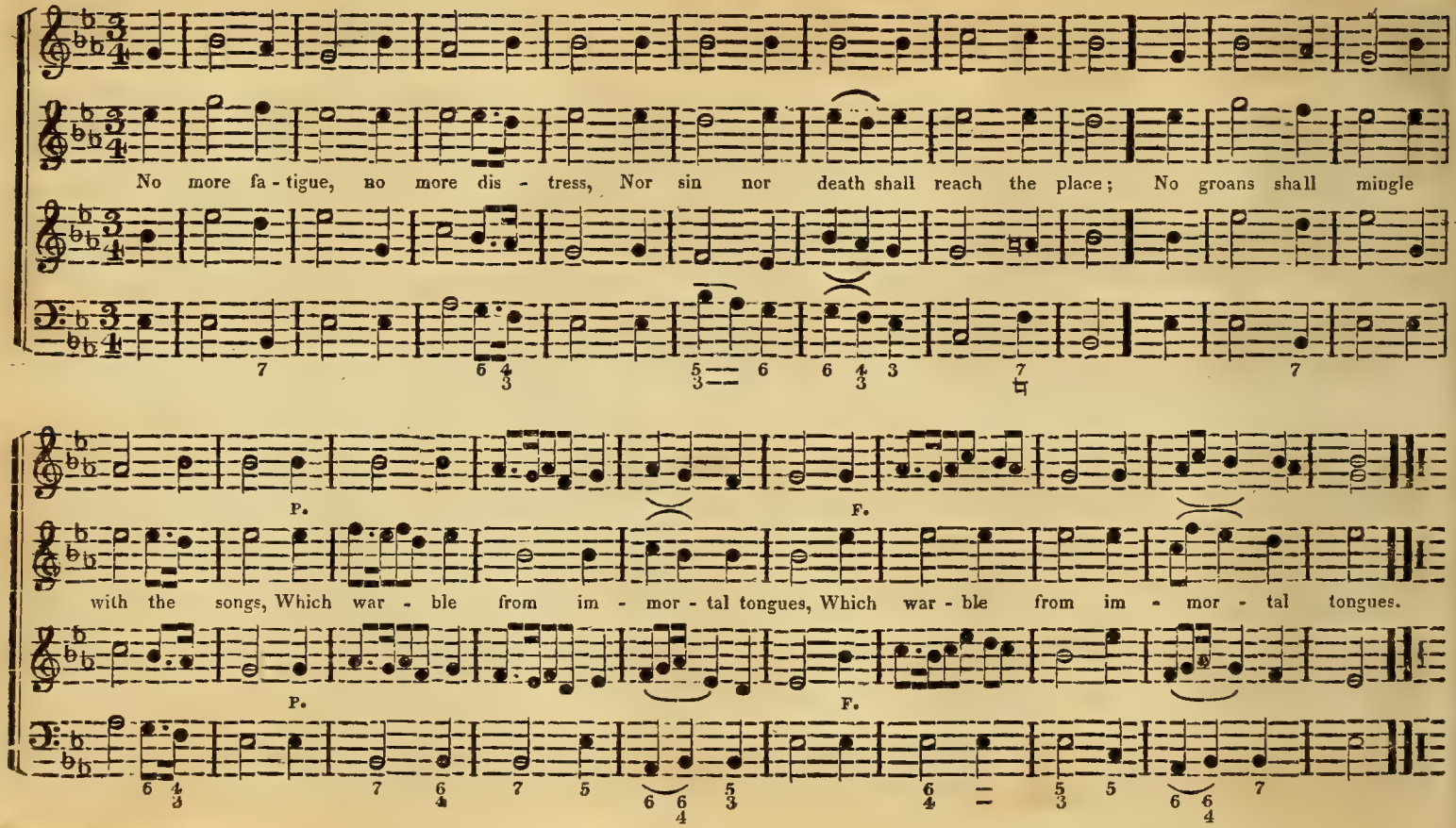
84. **LINTON. L. M.** **Dr. G. K. Jackson.**

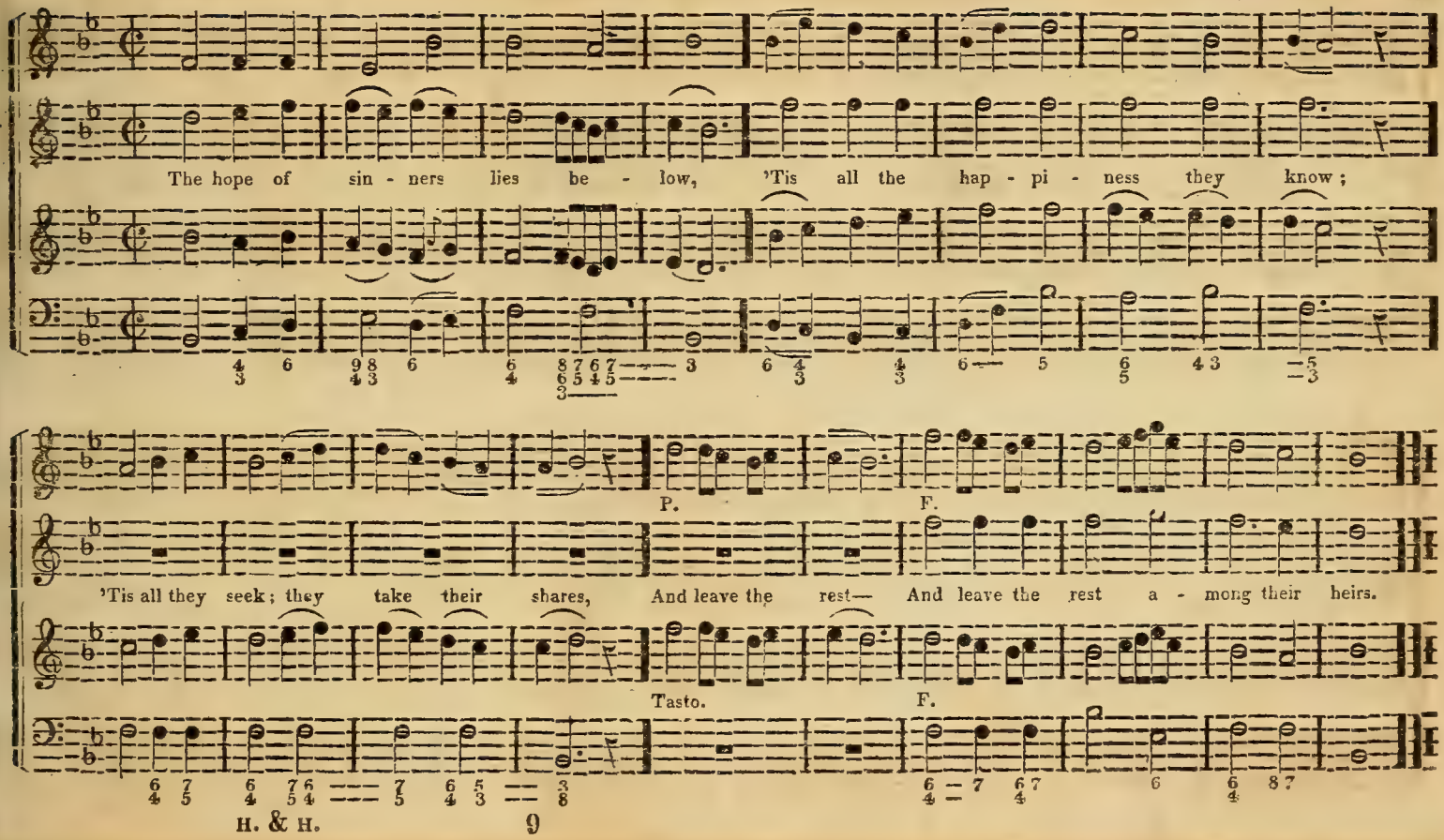
No change of time shall ever shock My firm affection, Lord, to thee, For thou hast always been a rock, A fortress and defence to me.


Thou Lamb of God, thou Prince of Peace, For thee my thirs - ty soul doth pine; My long-ing
P.
F.
heart im - plores thy grace, Oh! make me in thy like-ness shine! Oh! make me in thy like - ness shine!
P. Tasto.
F.

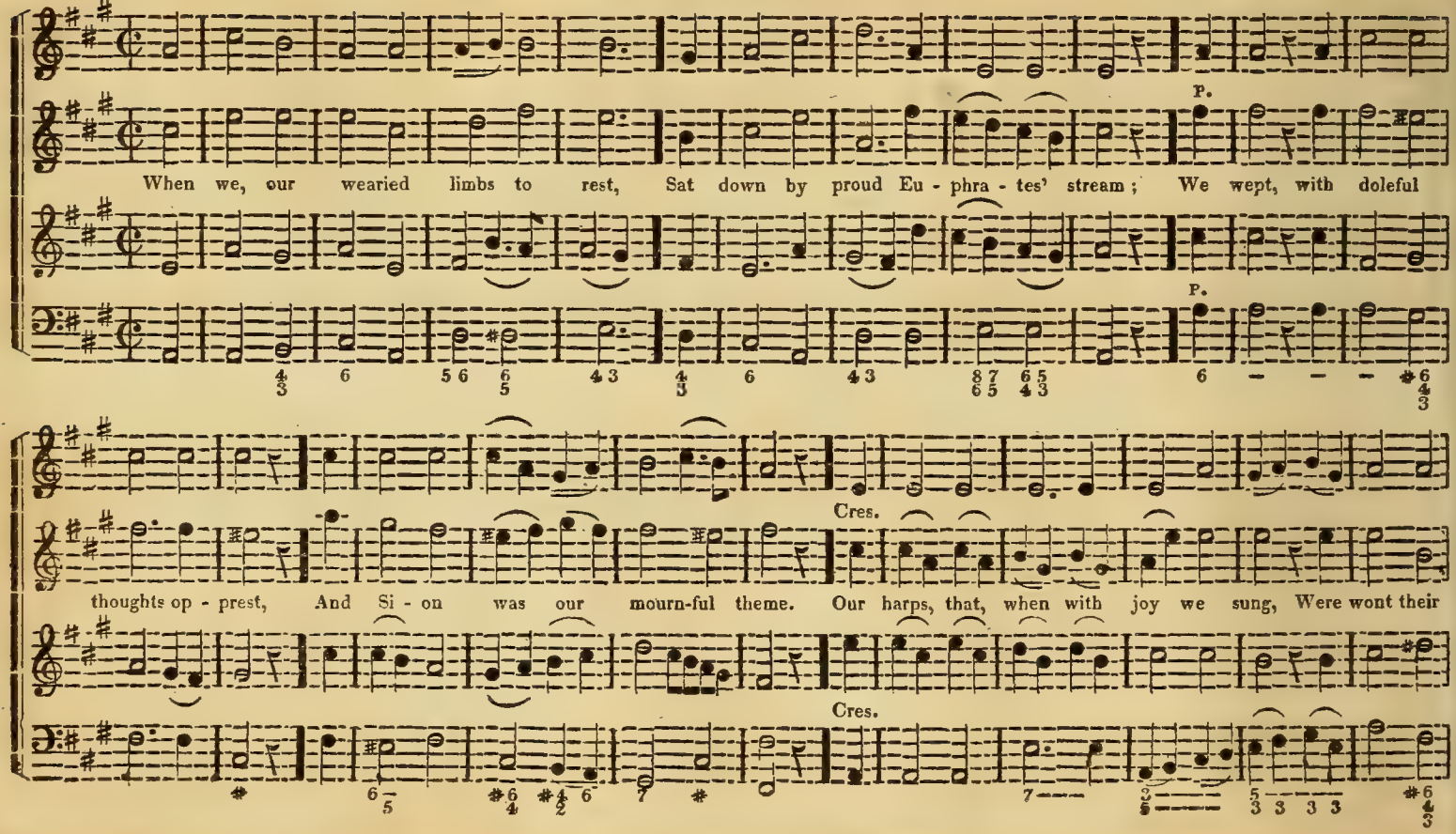
SURRY. L. M.

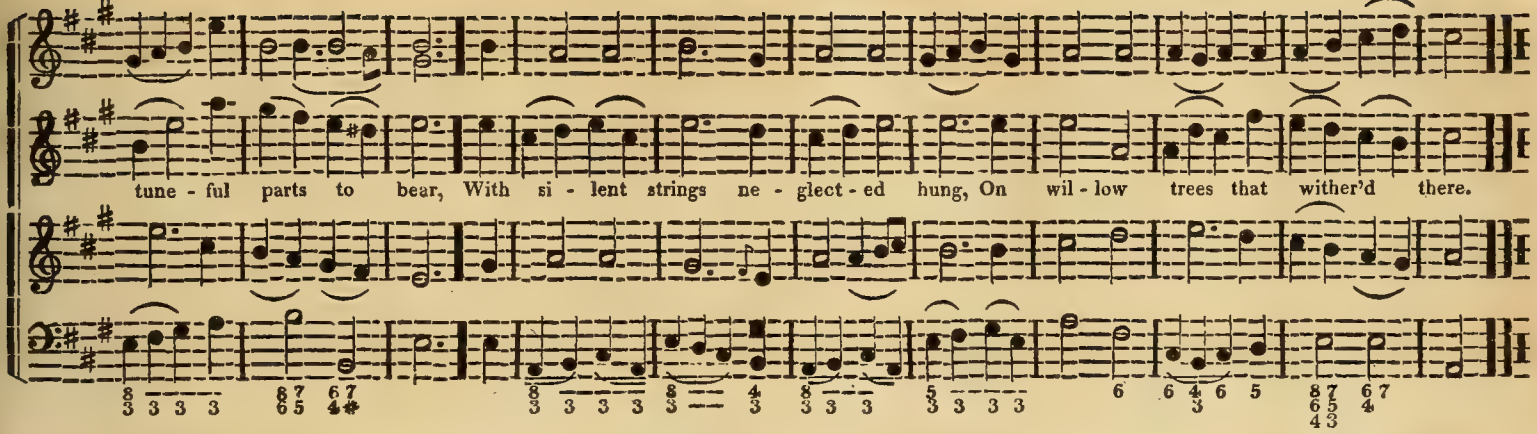
Costellow.



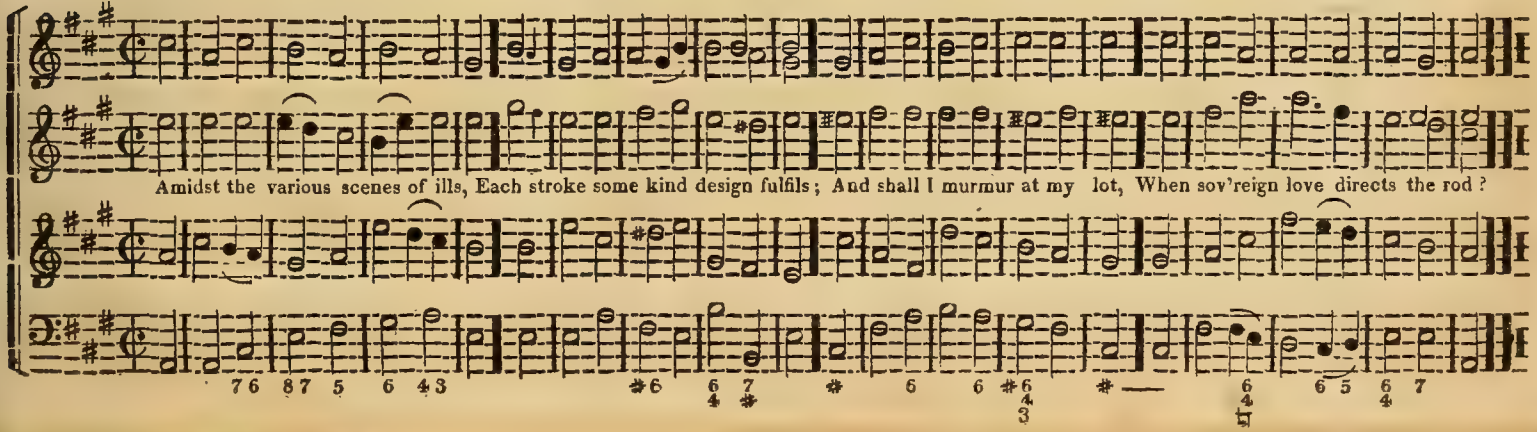

The hope of sin - ners lies be - low, 'Tis all the hap - pi - ness they know;
P.
F.
'Tis all they seek; they take their shares, And leave the rest— And leave the rest a - mong their heirs.
Tasto.
F.

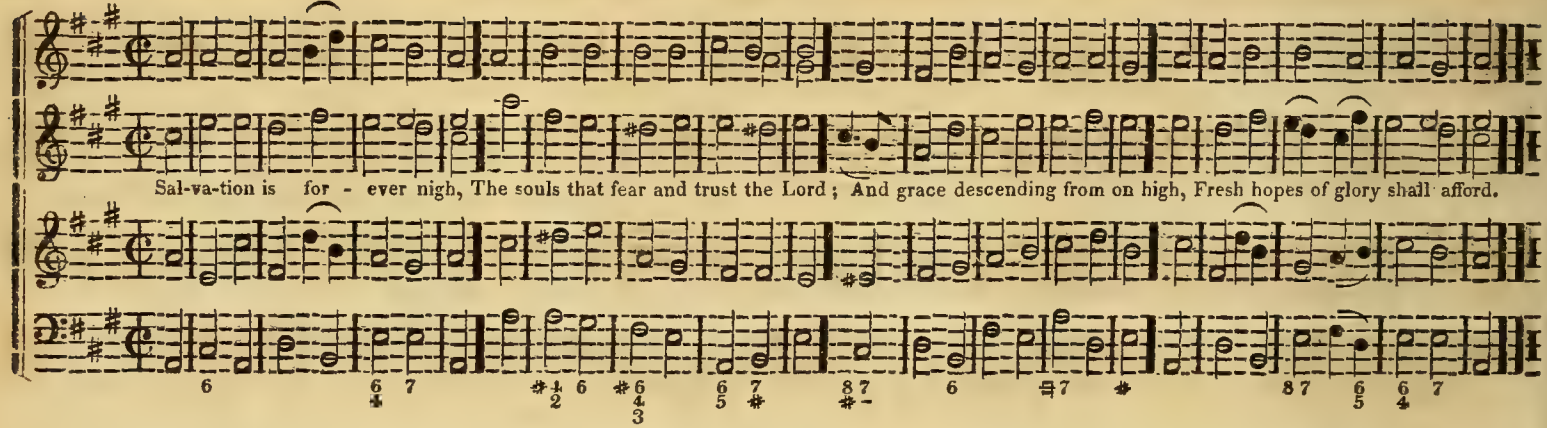
69. **RICHMOND.** L. M. 2 verses. **De La Main.**

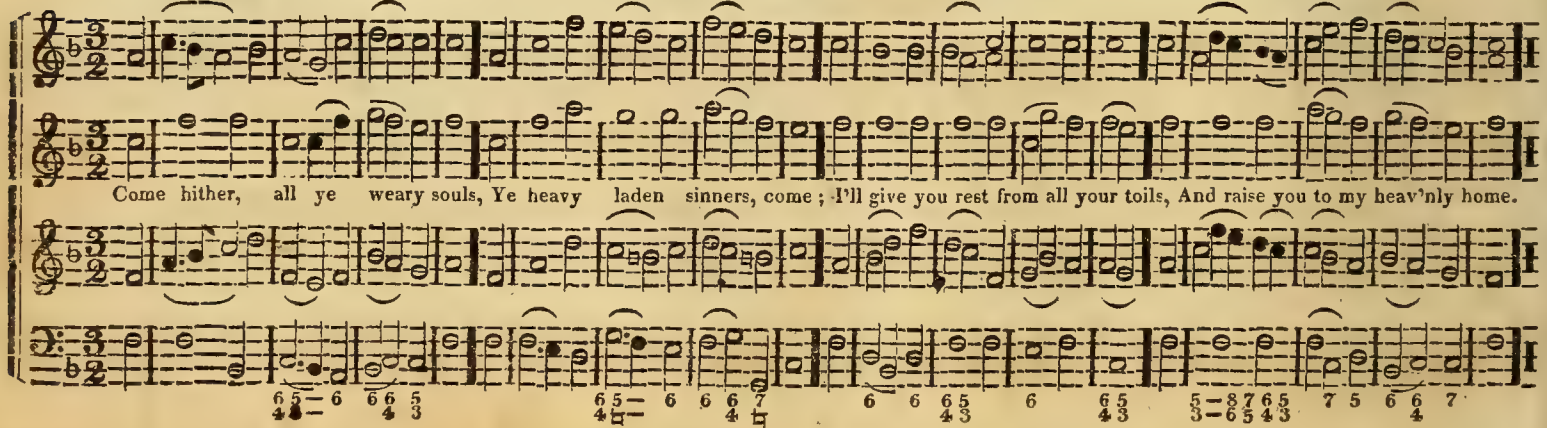




69. **NORFOLK. L. M.** **J. Ashton.**




69.
St. ALBAN's. L. M.
Vincent Novello.
Sal-va-tion is for - ever nigh, The souls that fear and trust the Lord; And grace descending from on high, Fresh hopes of glory shall afford.


96.
St. OLAVES. L. M.
Hudson.
Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

69. ASTOR. L. M. J. McMurdie.

Let ev-er-last-ing glories crown Thy head, my Saviour, and my Lord; Thy hands have brought salvation down, And writ the blessings in thy word.

72. WATERVILLE. L. M. S. Webbe.

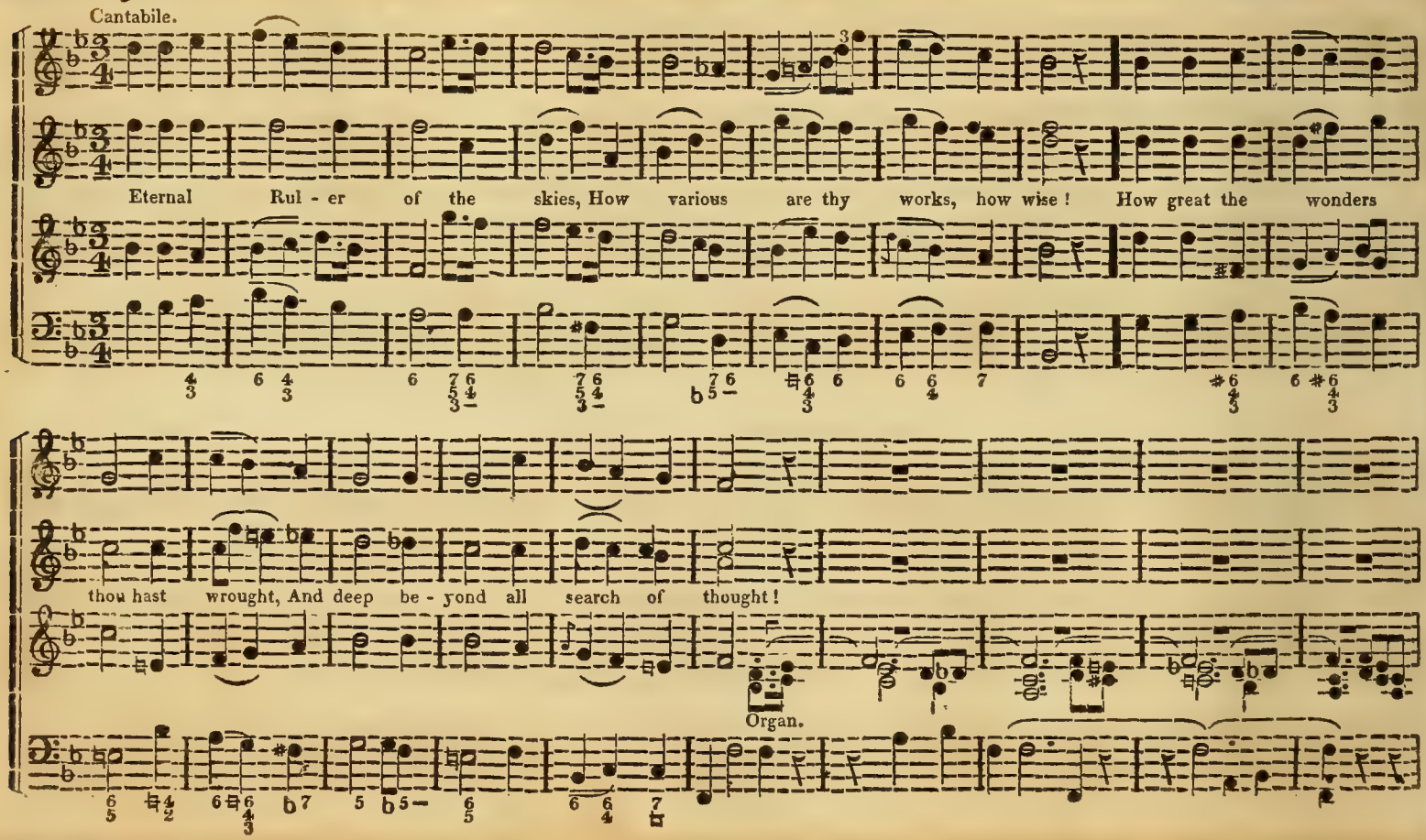
Second Treble.

P. F.

This is the word of truth and love, Sent to the nations from above, Jehovah here resolves to show, What his almighty grace can do.

P. F.

80. **HAMDEN.** L. M. 6 lines. Mozart.

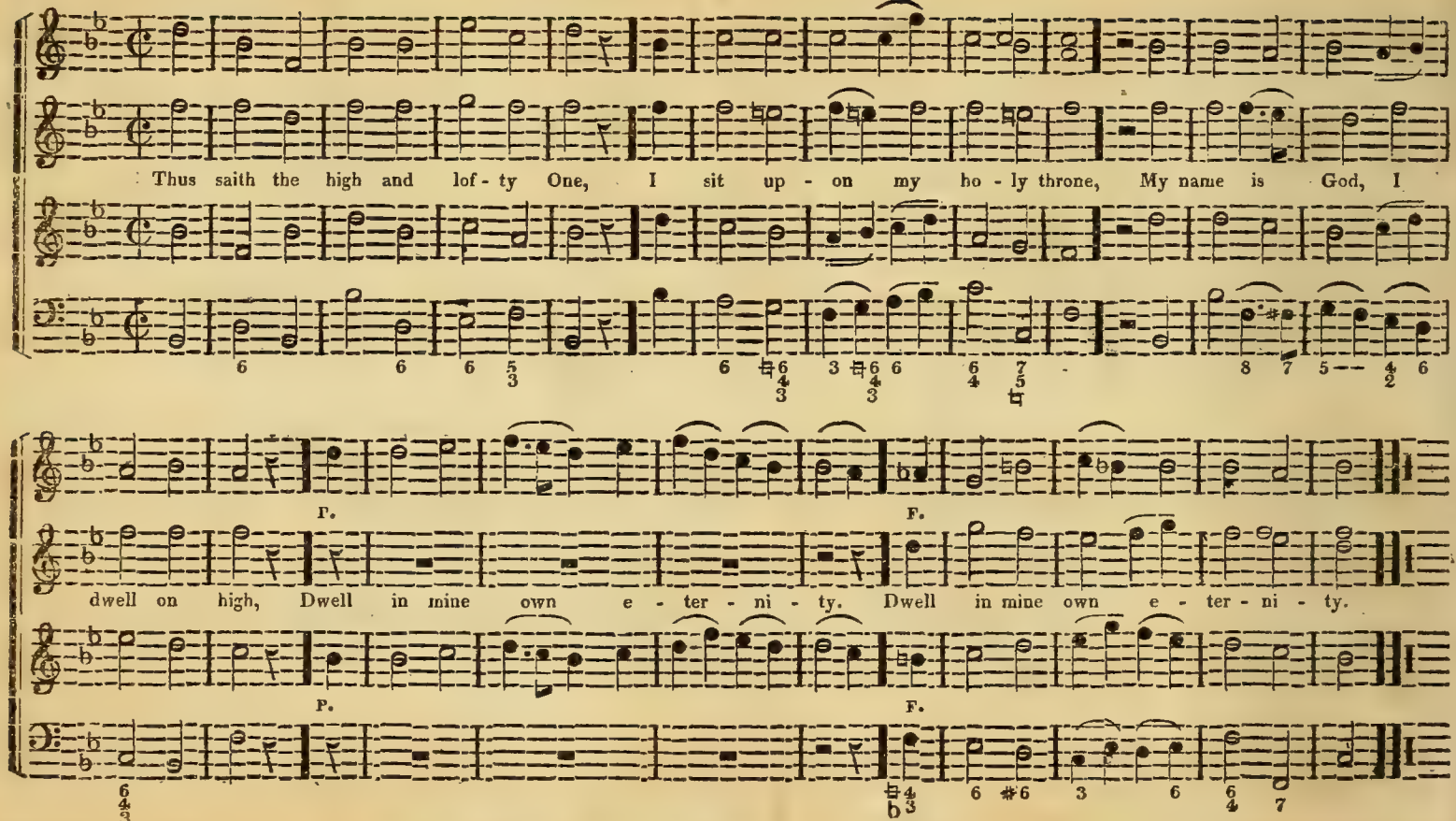


E - ter - nal Rul - er of the skies, How various are thy works, how wise!

84. **St. GEORGE's. L. M.**

Retire, O sleep, from ev'ry eye! The rising morning re-ap-pears; The sun ascends the dappled sky, And drinks cre-a-tion's dewy tears.

PROCTOR. L. M.


Thus saith the high and lof - ty One, I sit up - on my ho - ly throne, My name is God, I
P.
F.
dwell on high, Dwell in mine own e - ter - ni - ty. Dwell in mine own e - ter - ni - ty.
P.
F.

Alto.

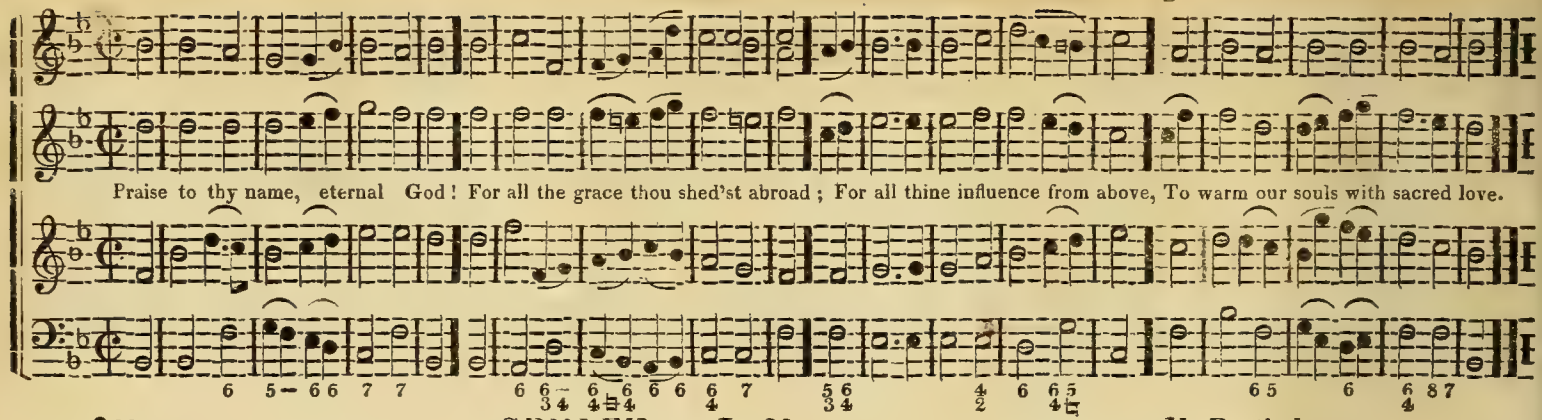
Treble.

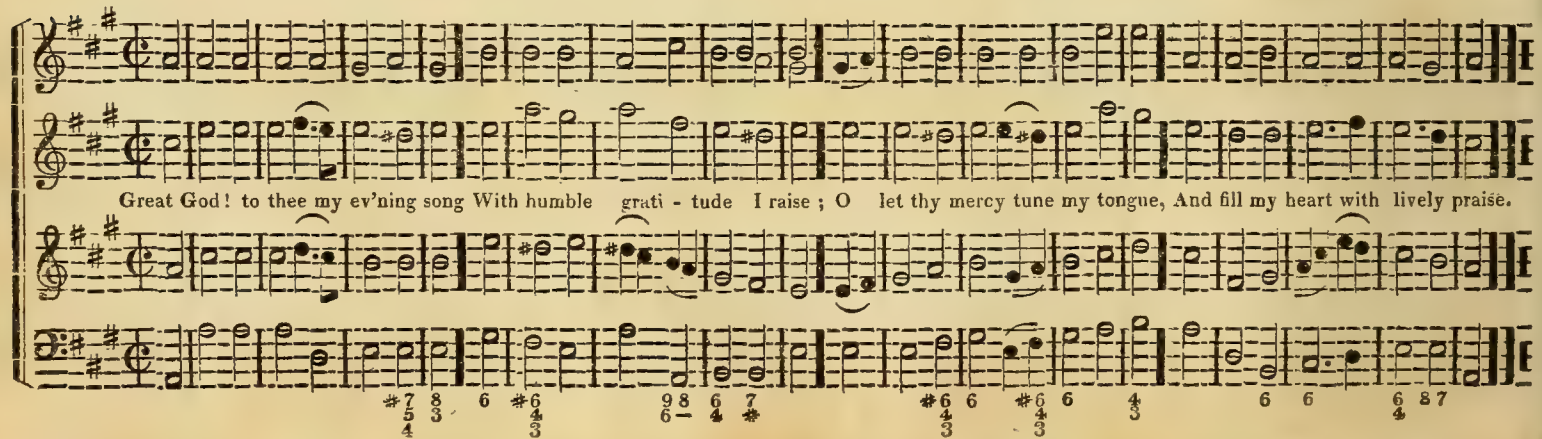
fz

To thee, O God, with - out de - lay, Will I my morning hom - age pay; For thee I

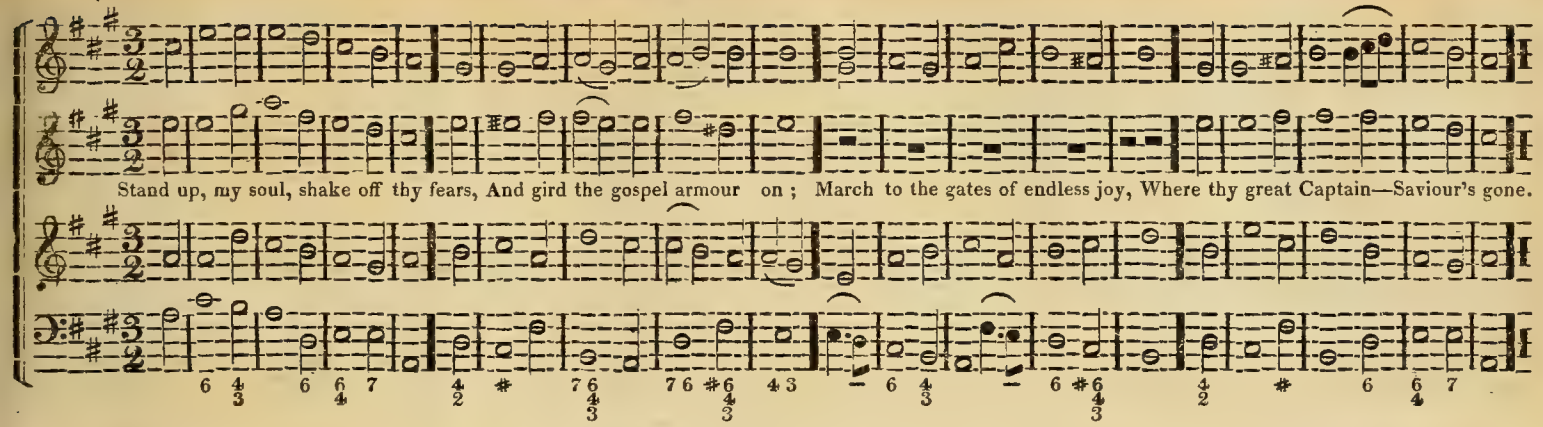
fz *fz* *fz*

long, for thee I look, So pil - grims seek the cool - ing brook. So pil - grims seek the cool - ing brook.

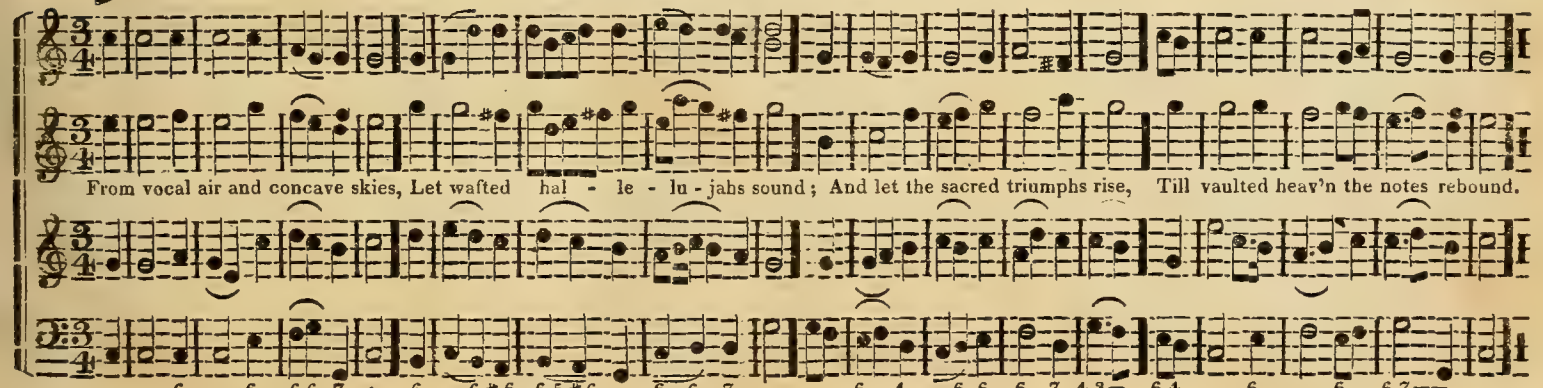

76.
CROMER. L. M.
George E. Williams.
Praise to thy name, eternal God! For all the grace thou shed'st abroad; For all thine influence from above, To warm our souls with sacred love.


69.
SEMLEY. L. M.
F. Barthelemon.
Great God! to thee my ev'ning song With humble grati - tude I raise; O let thy mercy tune my tongue, And fill my heart with lively praise.

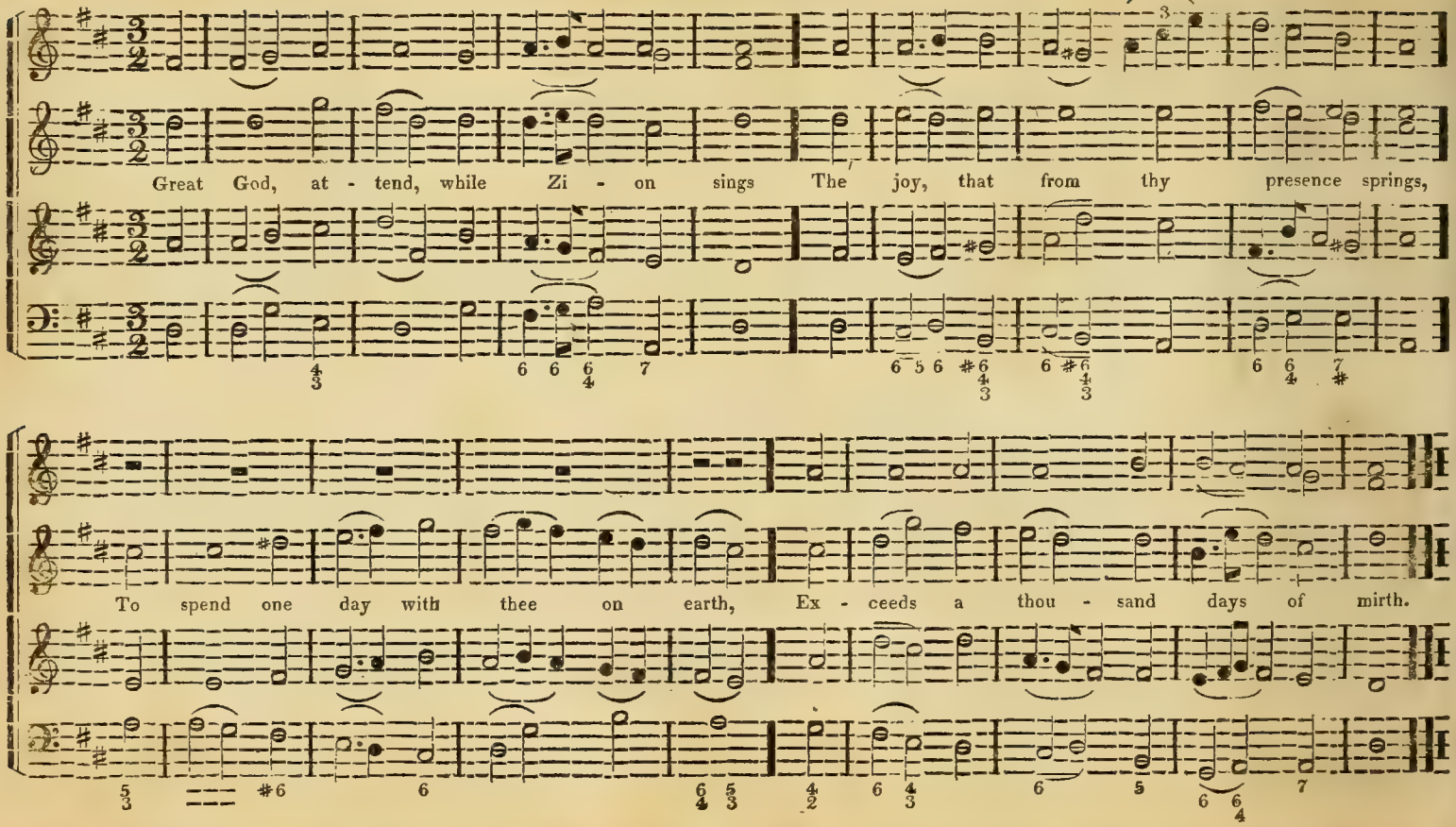
84. **ANDOVER.** L. M. L. Mason.



88. **CHARLESTON.** L. M. R. Cook.



EMSWORTH. L. M. or 10s, by omitting the slurs. T. Bennett.



66. **TRENTON.** L. M. Wm. Shield.

Maestoso.

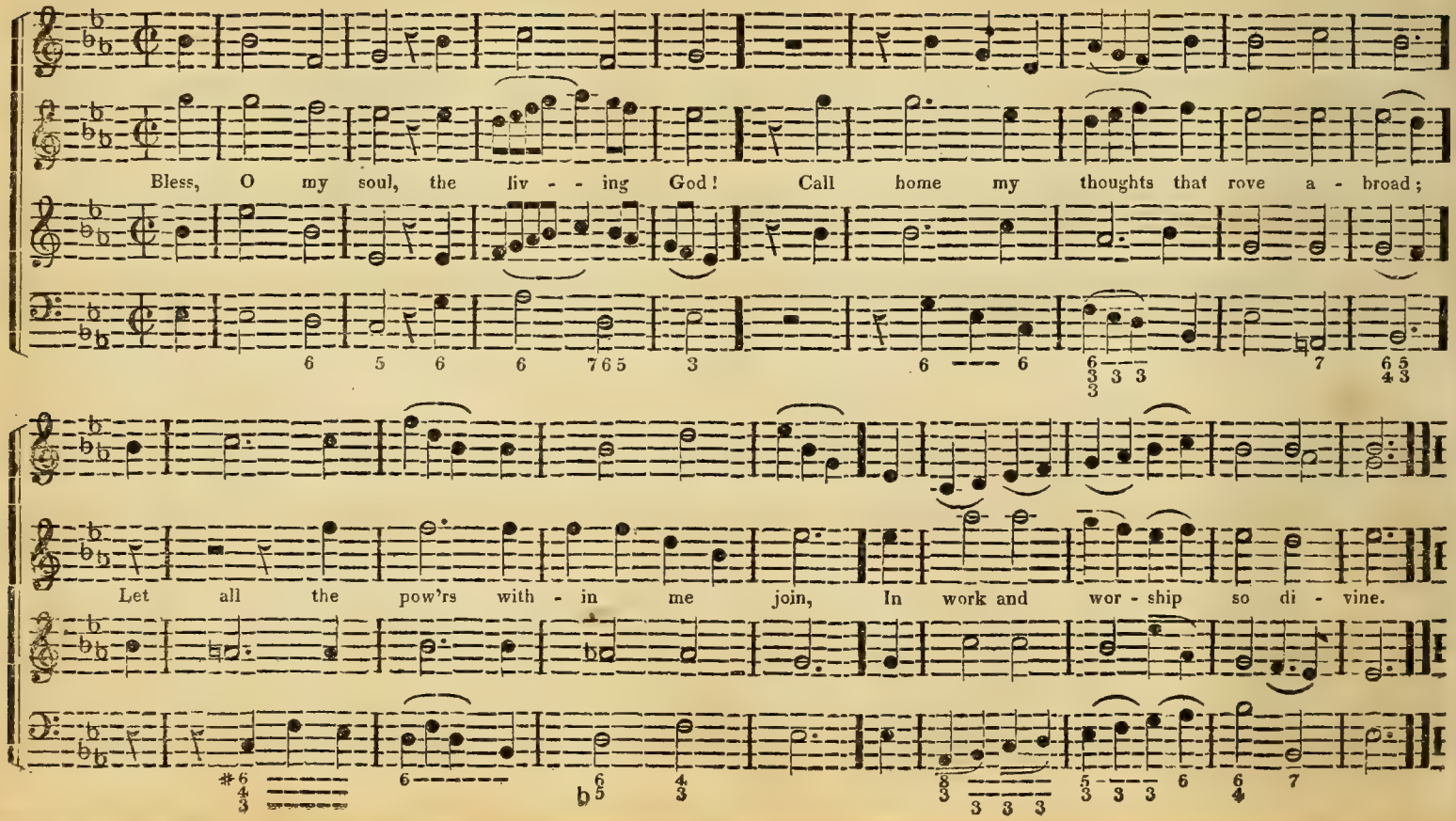
Stand up, my soul, shake off thy fears, And gird the gospel armour on; March to the gates of endless joy, Where thy great Captain—Saviour's gone.

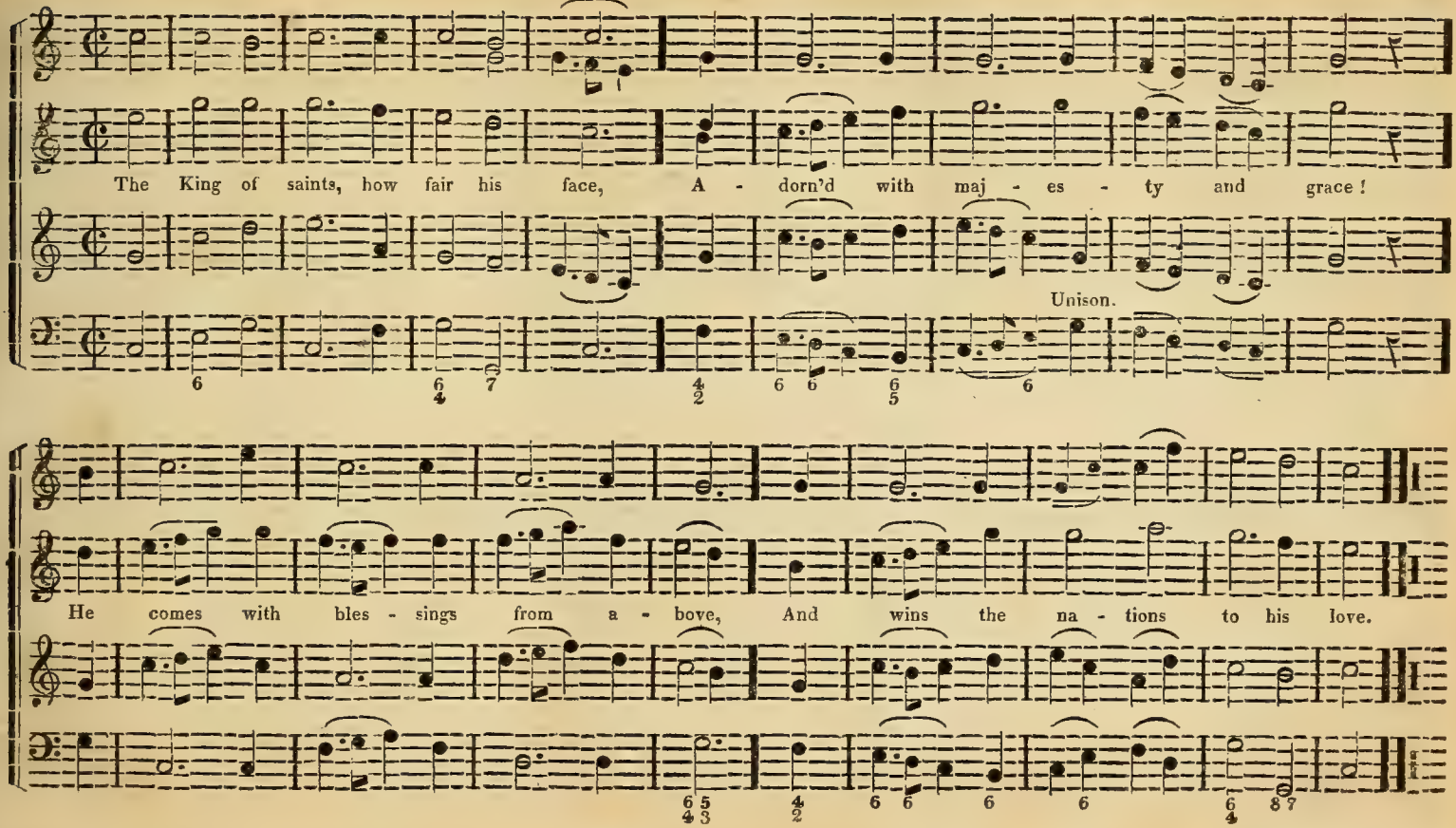
72. **CHAPEL STREET.** L. M. Wm. Mather.

Second Treble. P. Alto. F.

E - ter - nal Source of ev'ry joy, Well may thy praise our lips employ; While in thy temple we appear, Thy goodness crowns the circling year.

P. F.


Bless, O my soul, the liv - - ing God! Call home my thoughts that rove a - broad;
Let all the pow'rs with - in me join, In work and wor - ship so di - vine.


The King of saints, how fair his face, A - dorn'd with maj - es - ty and grace!
Unison.
He comes with bles - sings from a - bove, And wins the na - tions to his love.

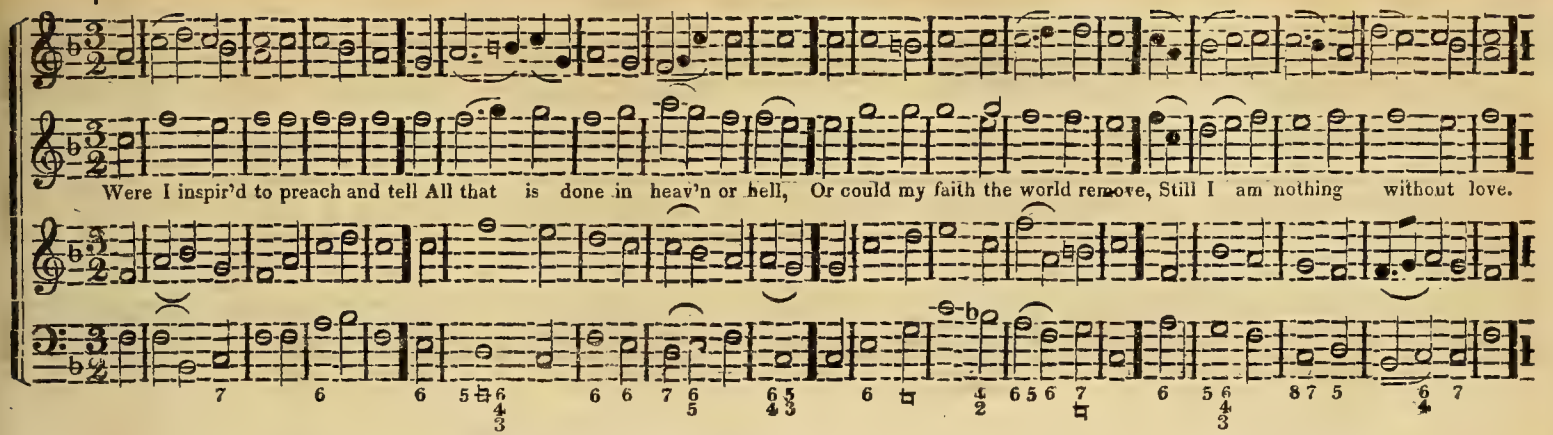
ARMLEY. L. M.

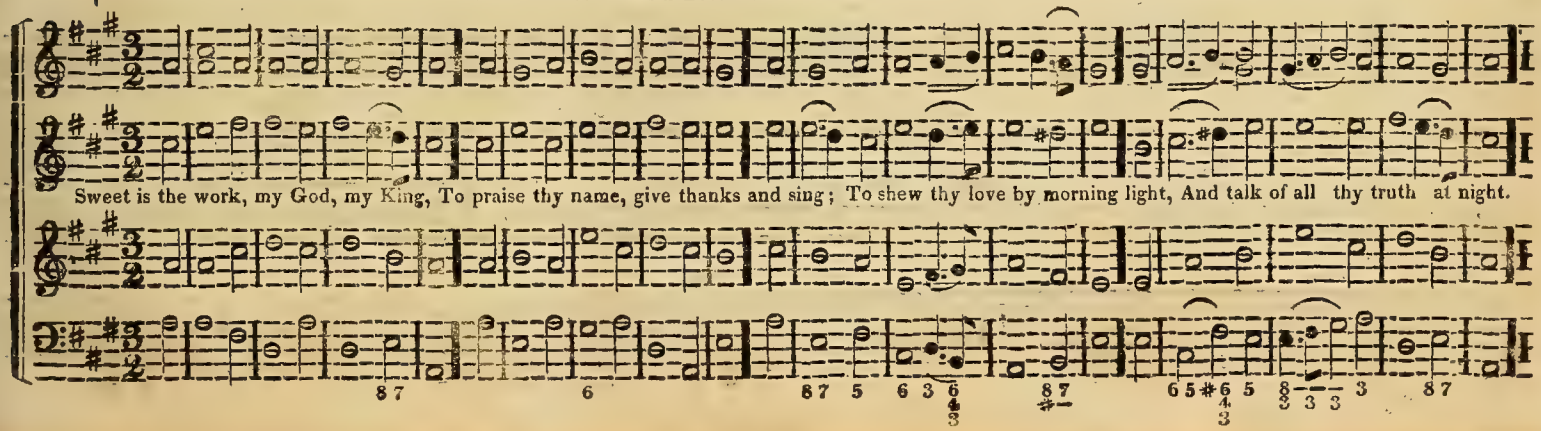
Lamentevole.

Alto. Ad Lib.

Now let our mournful songs re - cord, The dy - ing sor - rows of your Lord;

When he com - plain'd in tears and blood, As one for - sak - en of his God.


84.
MAYHEW. L. M.
Were I inspir'd to preach and tell All that is done in heav'n or hell, Or could my faith the world remove, Still I am nothing without love.


84.
GREEN's HUNDREDTH. L. M.
Dr. Green.
Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To shew thy love by morning light, And talk of all thy truth at night.

LEICESTER. L. M. 6 lines.

When 'mid the gloom of night I stray, And heav'n's re - splen-dent arch survey— And mark with rapture and sur - prize,

The va - ried glories of the skies, Ah! what is man? thou great Su - preme, That thou should stop to visit him?

80. **EVENING HYMN.** L. M. Jer. Clark.

Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities! Welcome, sweet sleep, that driv'st away, The toils and follies of the day!

60. **AVERNO.** L. M. Dr. Hayes.

My humble soul its crimes shall own, Behold me bow before thy throne; To thee my inmost guilt disclose, And in thy bosom pour my woes.

60. **MUNICH. L. M.** An old German Air.

Lamentevole.

'Twas on that dark, that doleful night, When pow'rs of earth and hell arose Against the Son of God's delight, And friends betray'd him to his foes.

80. **BABYLON. L. M.** Ravenscroft.

Shew pity, Lord! O Lord, forgive! Let a re-pent-ing sinner live! Are not thy mercies large and free? May not a sinner trust in thee?

Affetuoso.

Who from the shades of gloomy night, When the last tear of hope is shed,

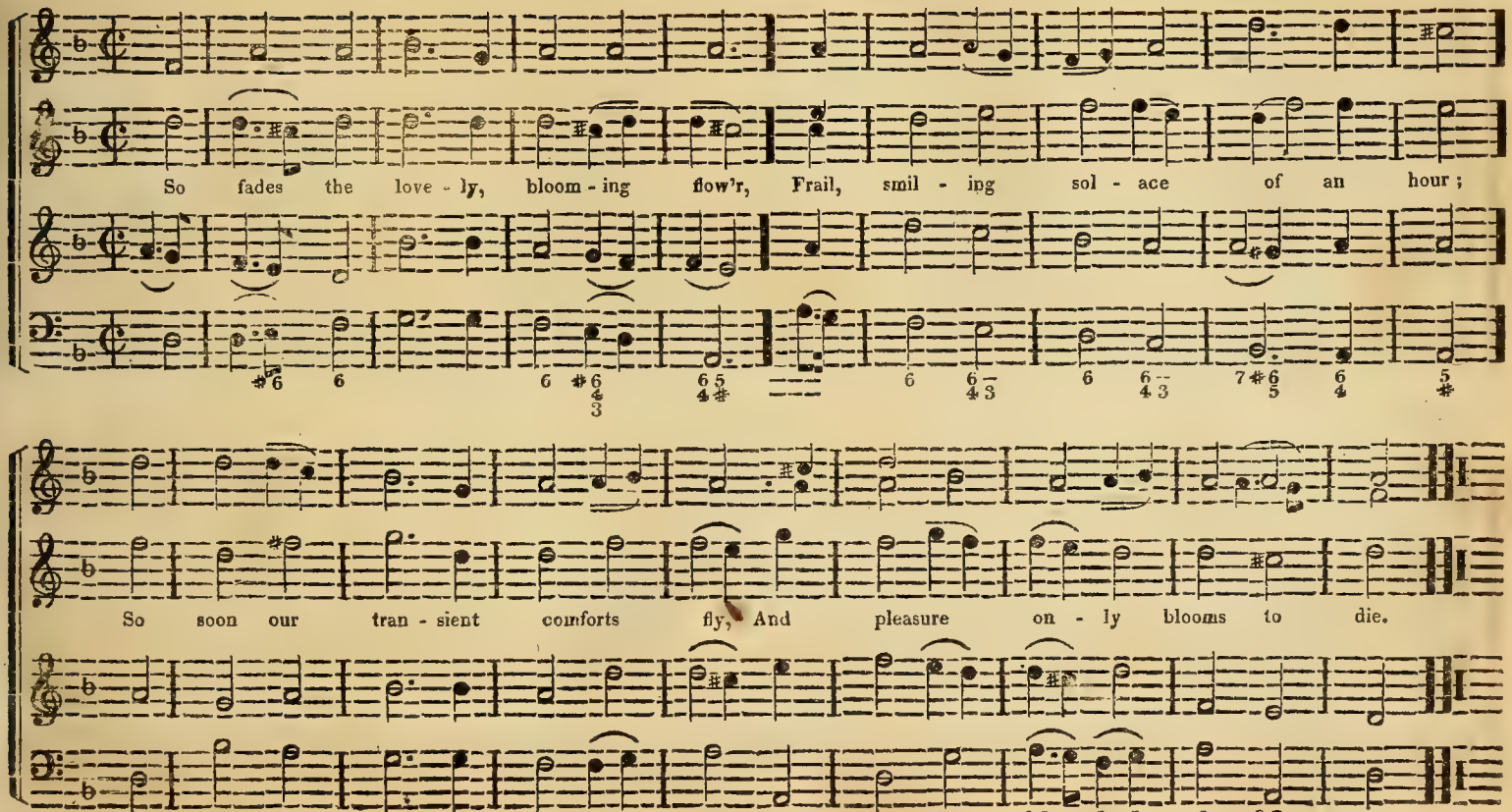
Can bid the soul re - turn to light, And break the slum - ber of the dead?

80. **CAROLAN'S.** **L. M.** **Carolan.**

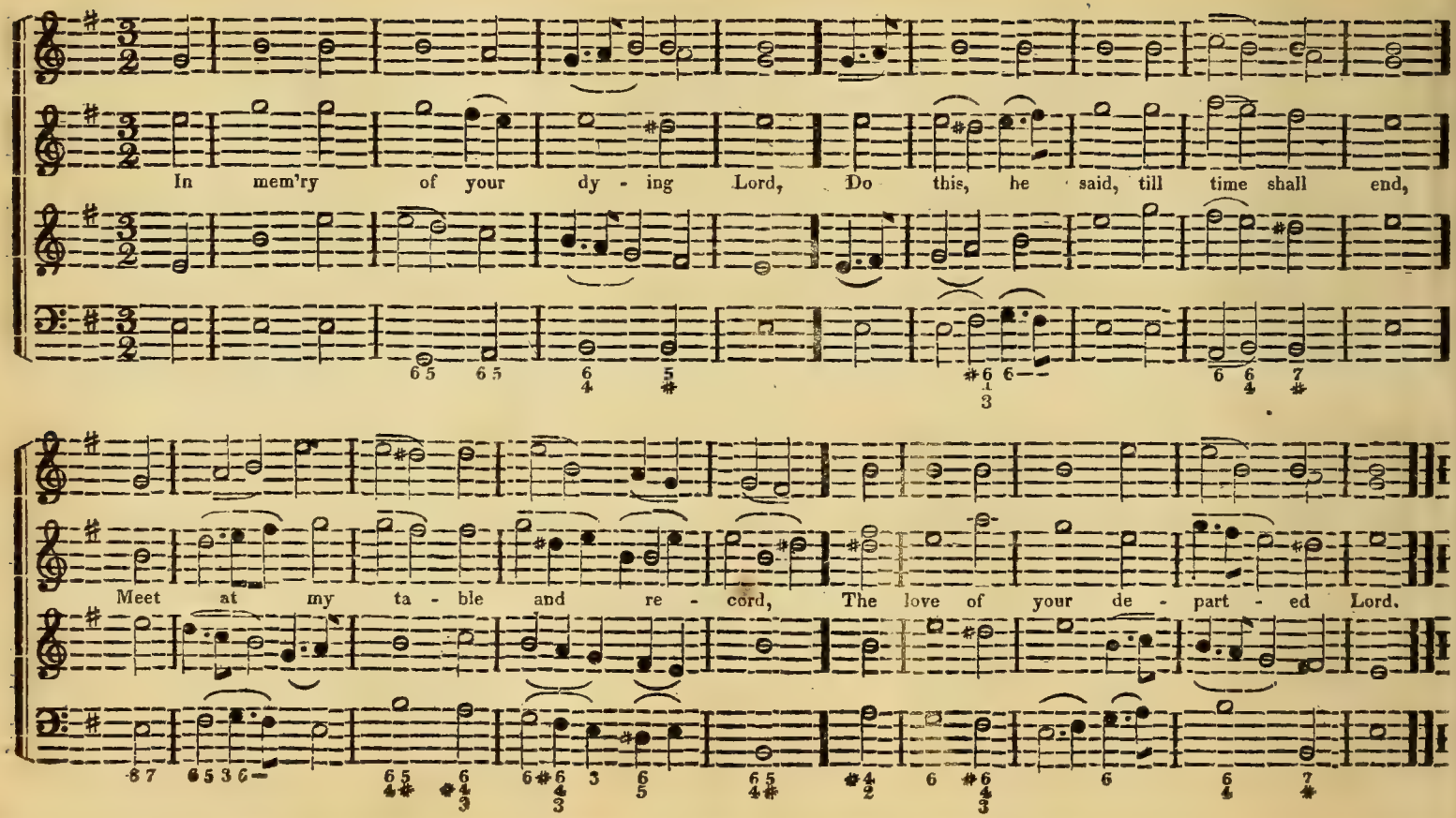
Moderato.

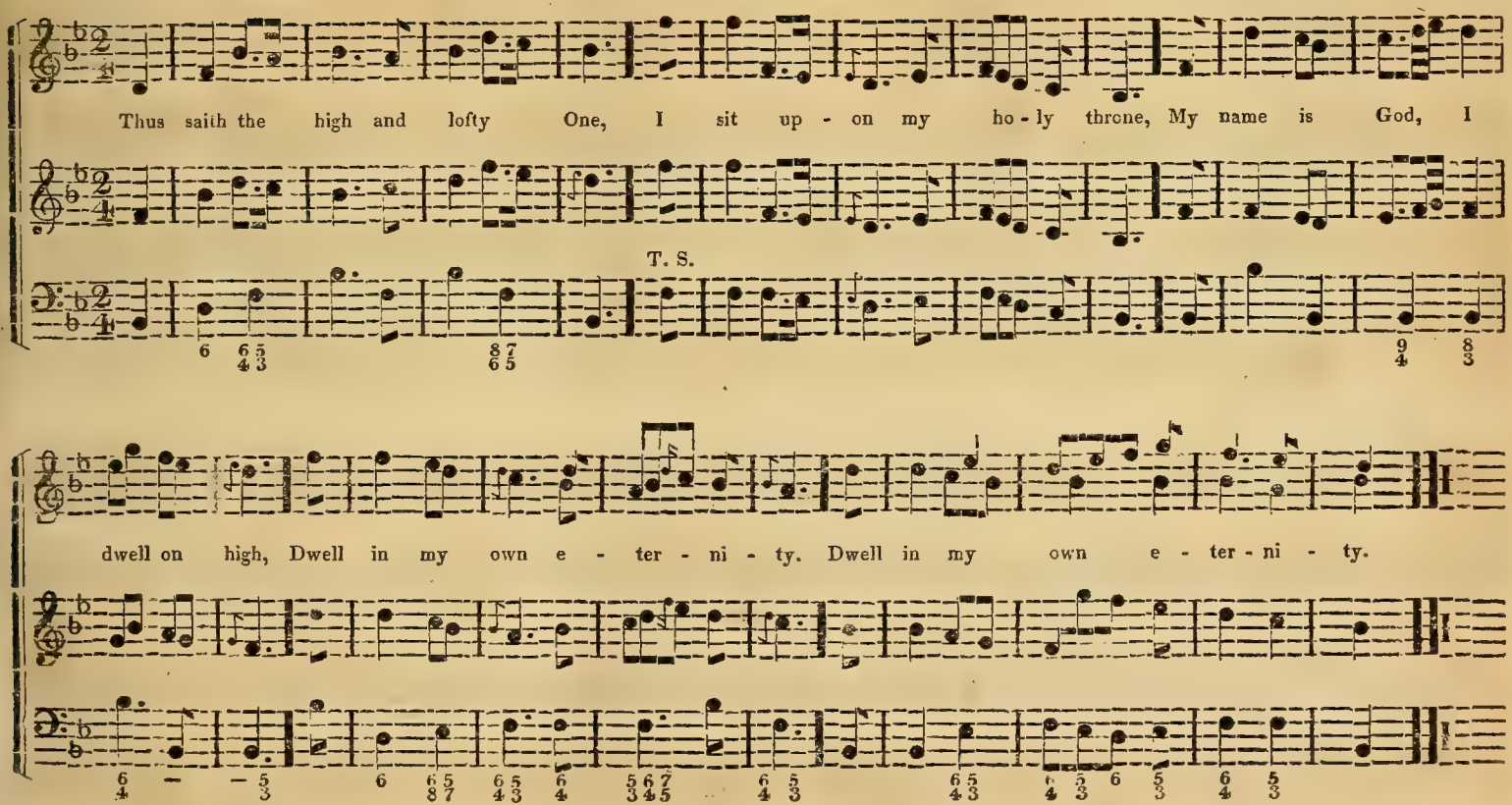
Be - hold the path which mortals tread, Down to the re - gions of the dead!

Nor will the fleet - ing mo - ments stay, Nor can we mea - sure back our way.

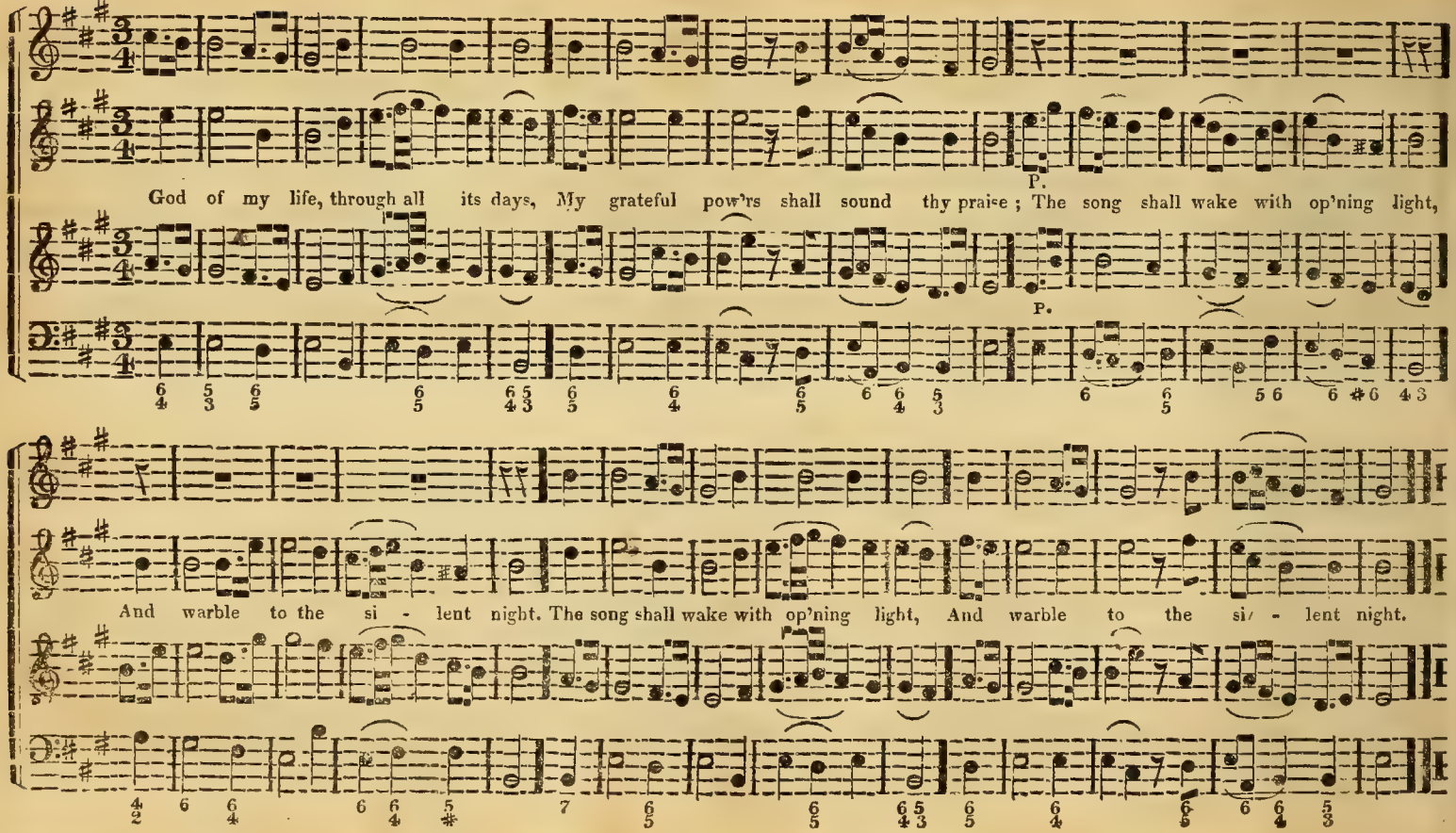

So fades the love - ly, bloom - ing flow'r, Frail, smil - ing sol - ace of an hour;
So soon our tran - sient comforts fly, And pleasure on - ly blooms to die.

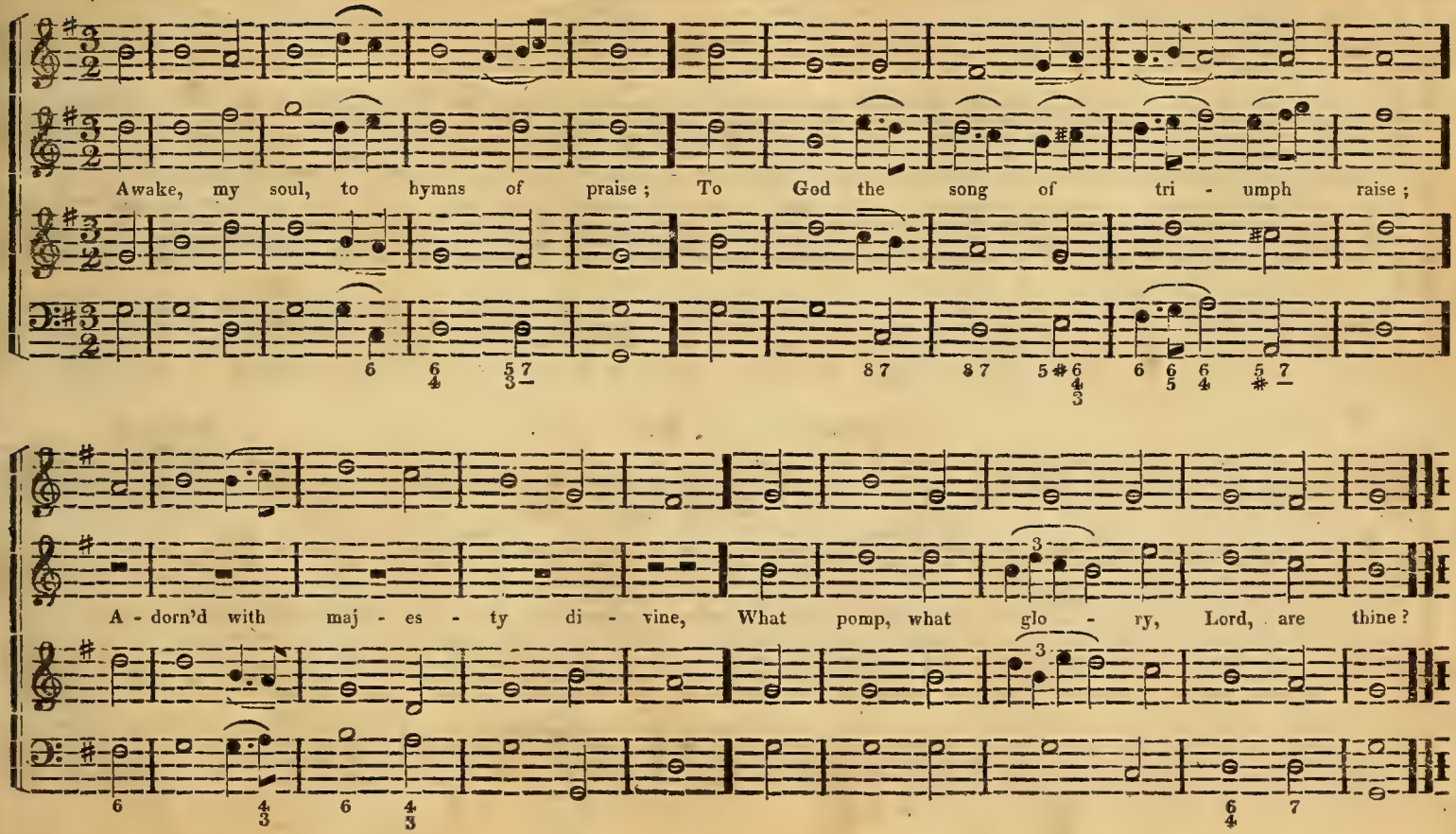
LIMEHOUSE. L. M.

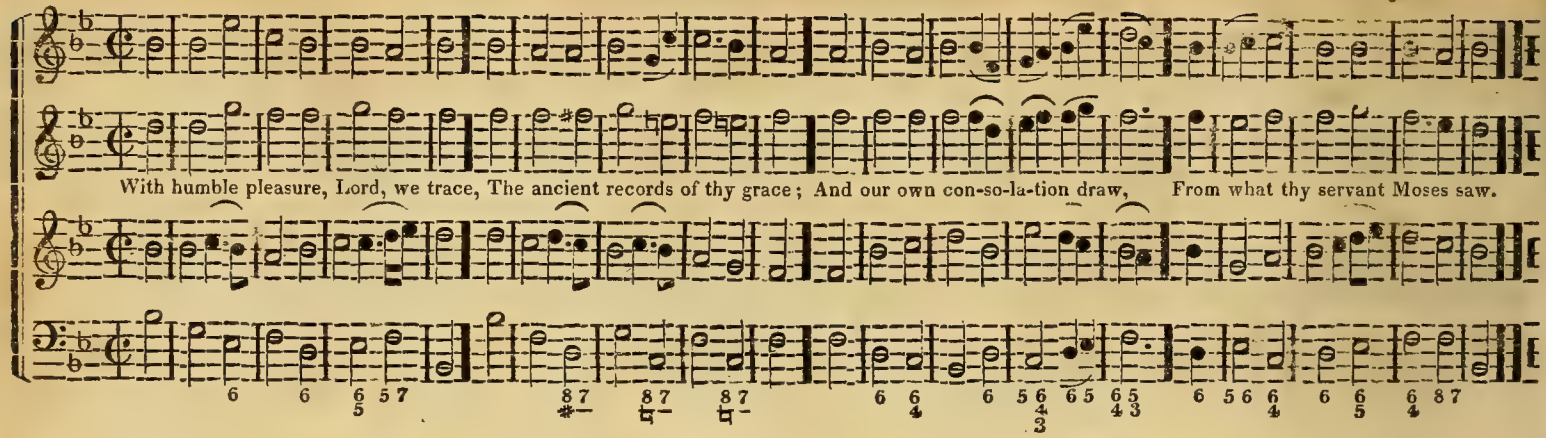


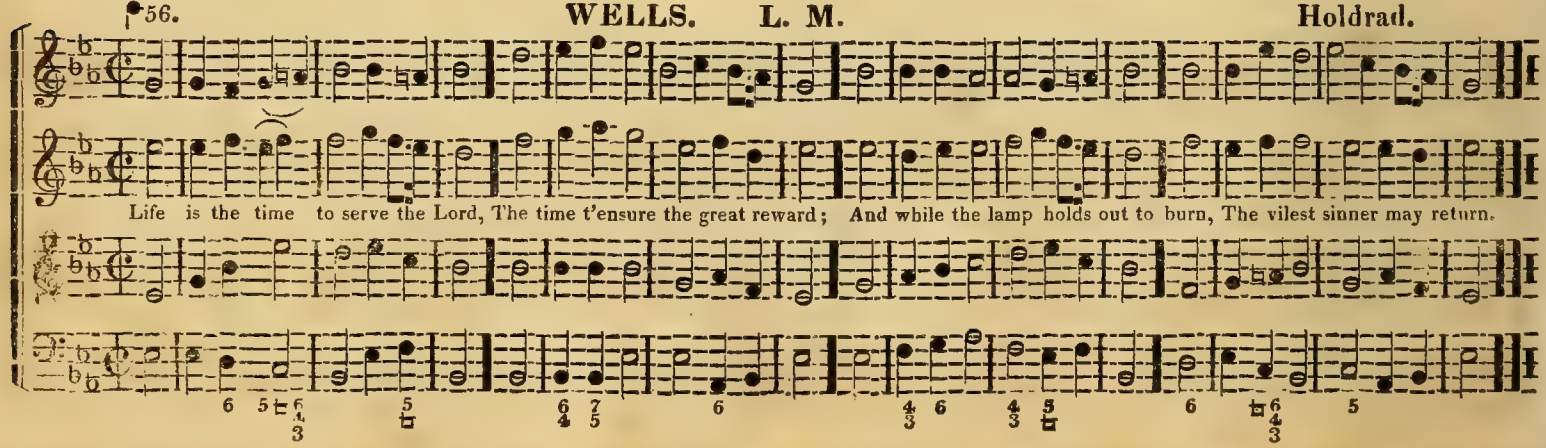

Thus saith the high and lofty One, I sit up - on my ho - ly throne, My name is God, I
T. S.
dwell on high, Dwell in my own e - ter - ni - ty. Dwell in my own e - ter - ni - ty.

MUSIC. L. M. 6 lines. Dr. Arne.




Awake, my soul, to hymns of praise; To God the song of tri - umph raise;
A - dorn'd with maj - es - ty di - vine, What pomp, what glo - ry, Lord, are thine?

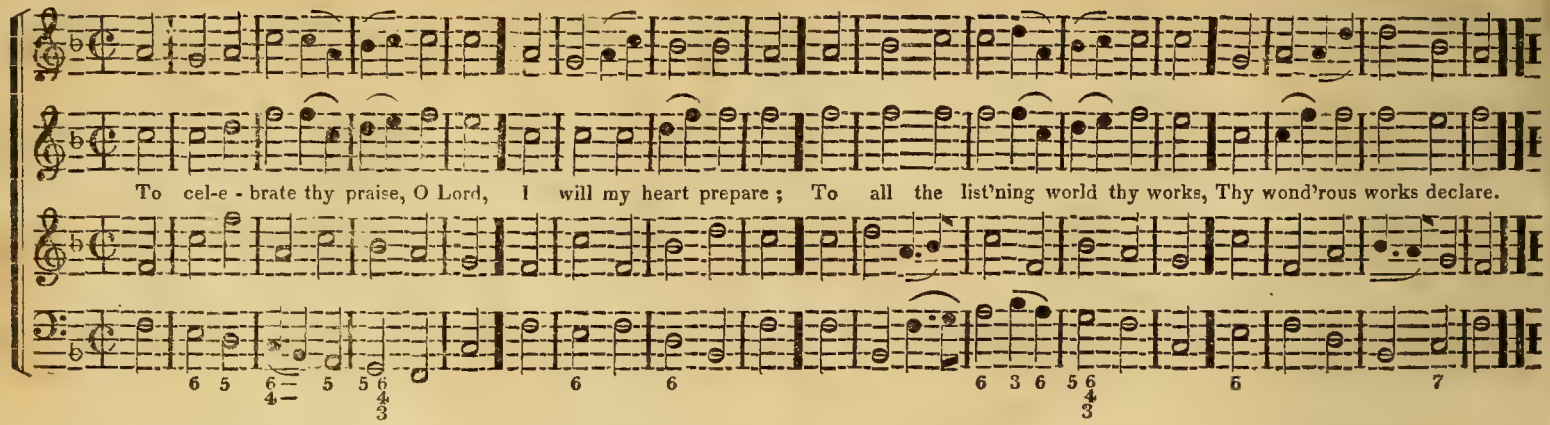

69.
St. PATRICK's. L. M.
T. A. Geary.
With humble pleasure, Lord, we trace, The ancient records of thy grace; And our own con-so-la-tion draw, From what thy servant Moses saw.

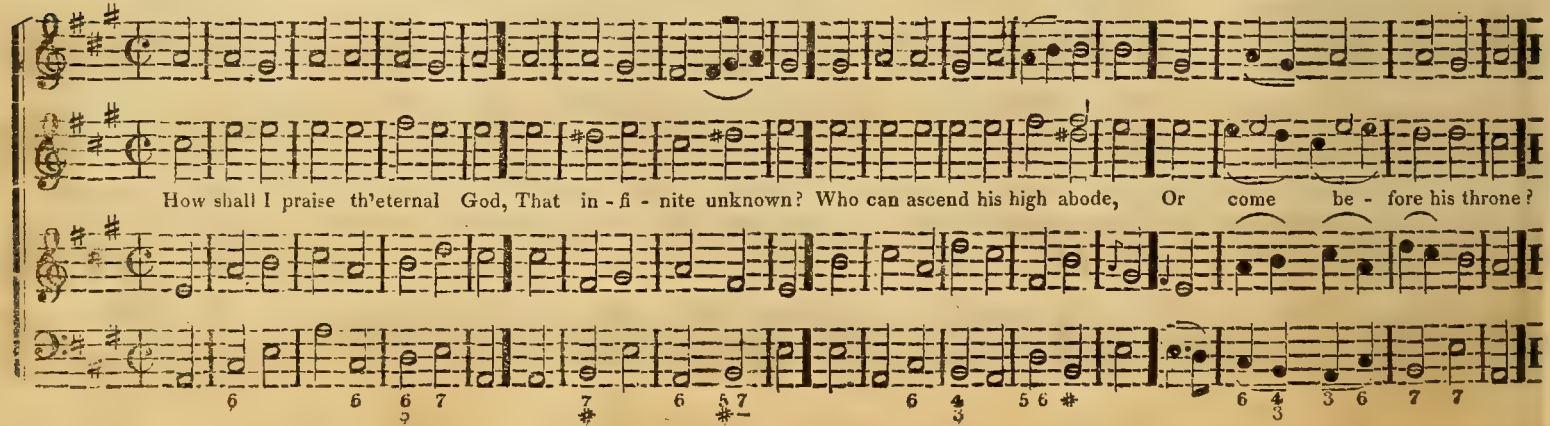

56.
WELLS. L. M.
Holdrad.
Life is the time to serve the Lord, The time t'ensure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

From all that dwell below the skies, Let the Creator's praise arise; Let the Redeemer's name be sung, Through ev'ry land by ev'ry tongue.

80. NINETY-SEVENTH PSALM TUNE. L. M. Tuckey.

Darkness and clouds of awful shade His dazzling glory shroud in state, Justice and truth his guards are made, And fix'd by his pavilion wait.


69.
St. DAVID's. C. M.
Ravenscroft.
To cel-e - brate thy praise, O Lord, I will my heart prepare; To all the list'ning world thy works, Thy wond'rous works declare.

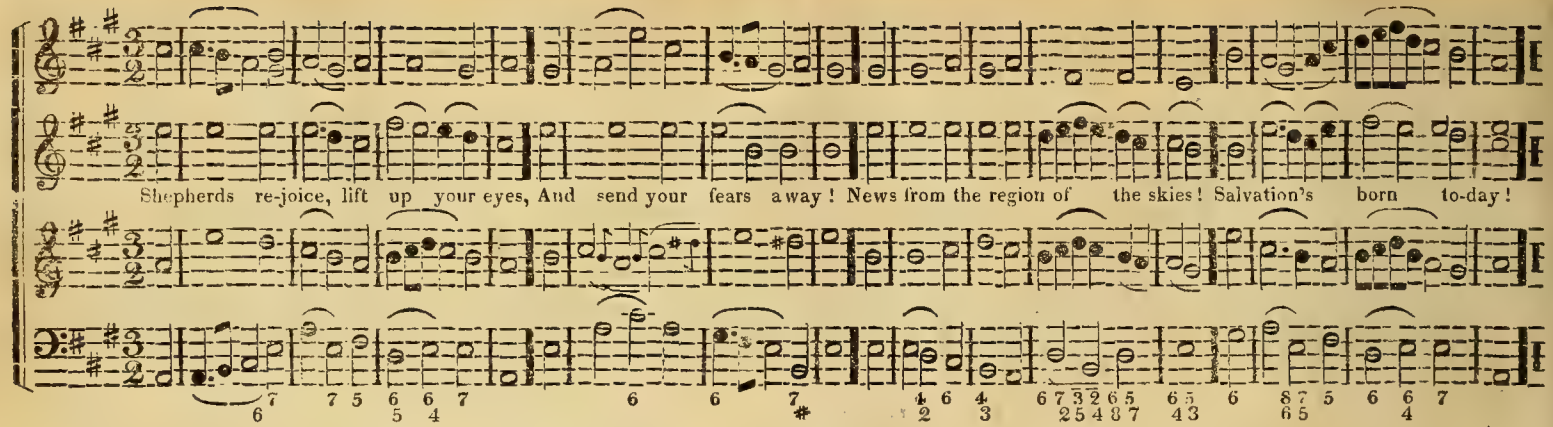

69.
St. JAMES'. C. M.
Courteville.
How shall I praise th'eternal God, That in - fi - nite unknown? Who can ascend his high abode, Or come be - fore his throne?

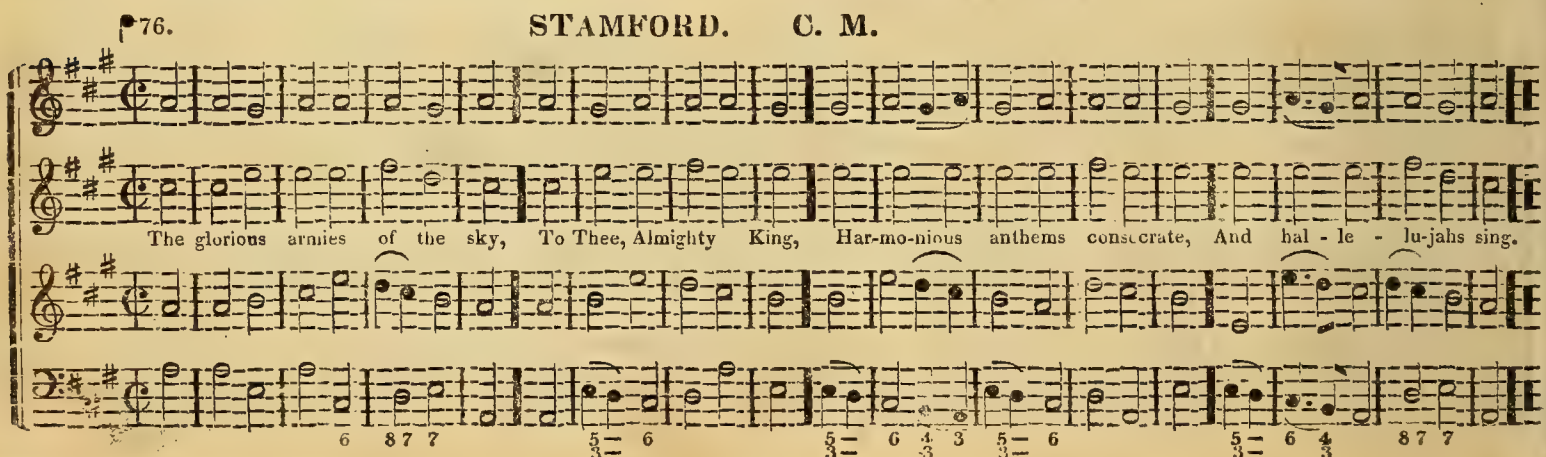
60. **St. ANNS. C. M.** Dr. Croft.

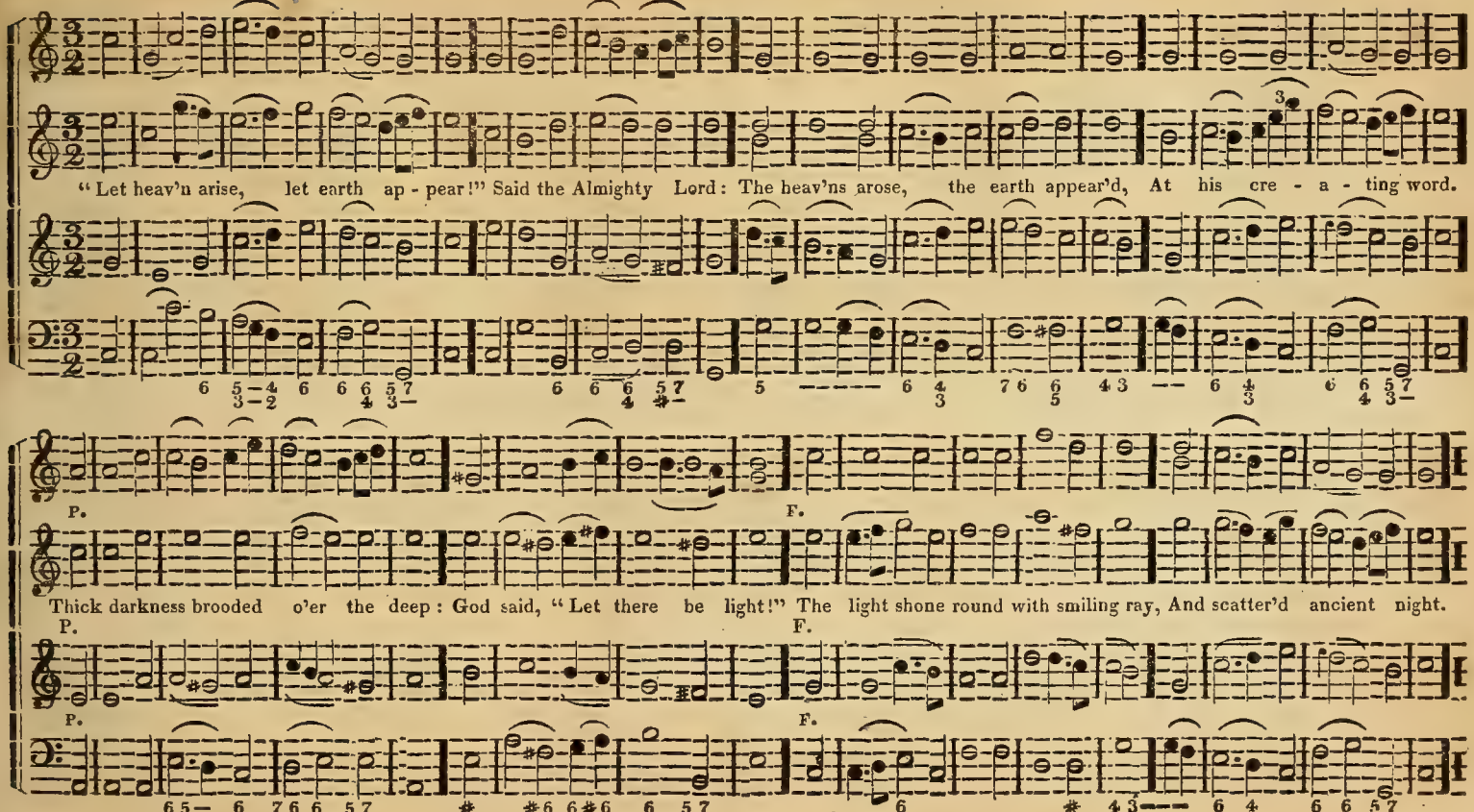
My God, my portion and my love, My ev - er - last - ing all! I've none but thee in heav'n above, Or on this earthly ball.

88. **HOWARDS. C. M.** Mrs. Cuthbert.

Lord, hear the voice of my complaint, Accept my secret pray'r; To thee, alone, my King, my God, Will I for help repair.


88.
JORDON. C. M.
Harwood.
Shepherds re-joice, lift up your eyes, And send your fears a-way! News from the region of the skies! Salvation's born to-day!


76.
STAMFORD. C. M.
The glorious armies of the sky, To Thee, Almighty King, Har-mo-nious anthems consecrate, And hal - le - lu-jahs sing.


"Let heav'n arise, let earth ap - pear!" Said the Almighty Lord: The heav'ns arose, the earth appear'd, At his cre - a - ting word.
P.
F.
Thick darkness brooded o'er the deep: God said, "Let there be light!" The light shone round with smiling ray, And scatter'd ancient night.
P.
F.
P.
F.

GREAT MILTON. C. M.

P. F.

Thou art my portion, O my God, Soon as I know thy way, My heart makes haste t'obey thy word, And suffers no de - lay.

P. F.

P. Tutti. F.

I choose the path of heav'nly truth, And glory in my choice: Not all the riches of the earth, could make me so rejoice.

Tutti.

66. ARLINGTON. C. M. Dr. Arne.

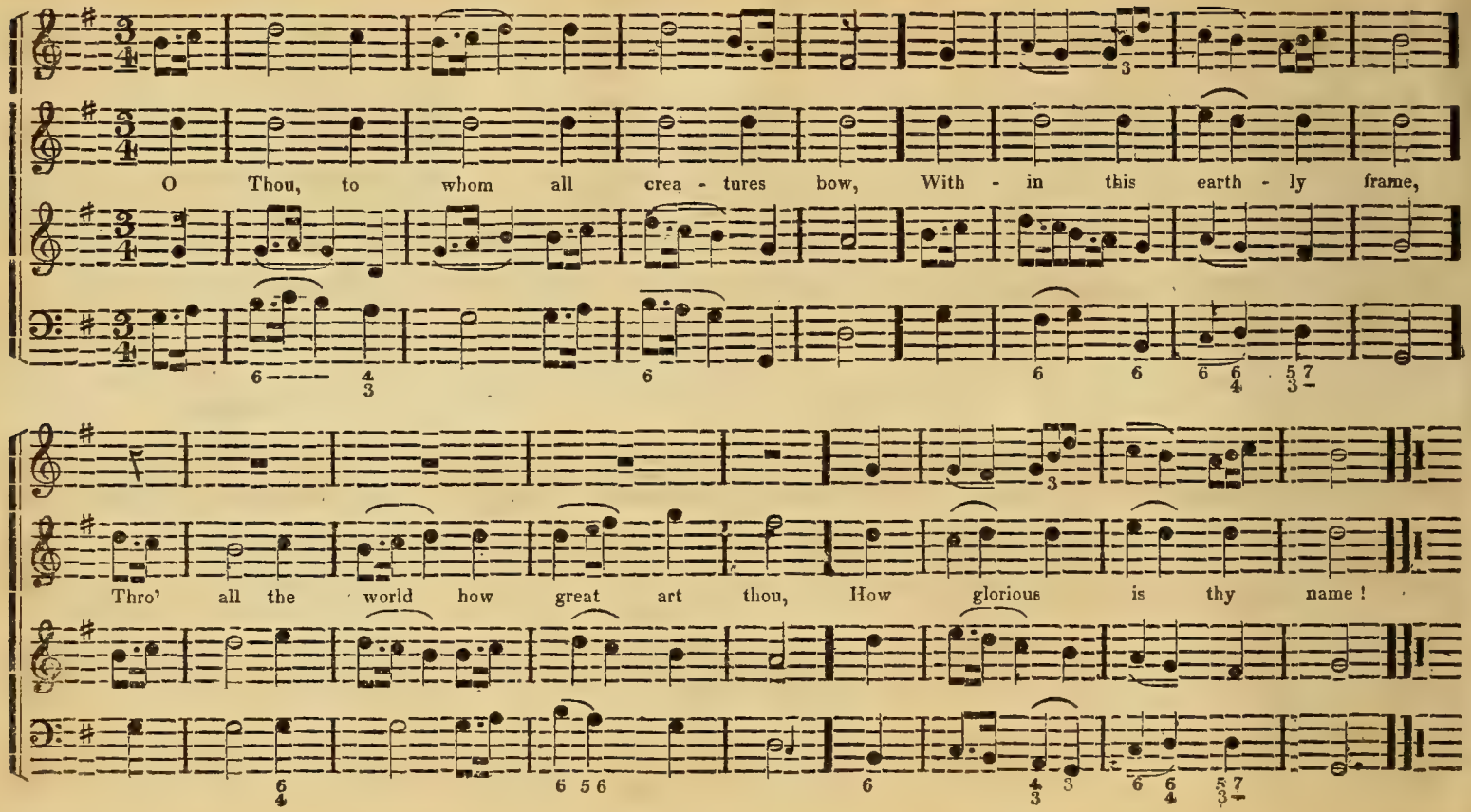
Adagio Affettuoso.

Jesus, I love thy charming name, 'Tis music to my ear; Fain would I sound it out so loud, That earth and heav'n should hear.

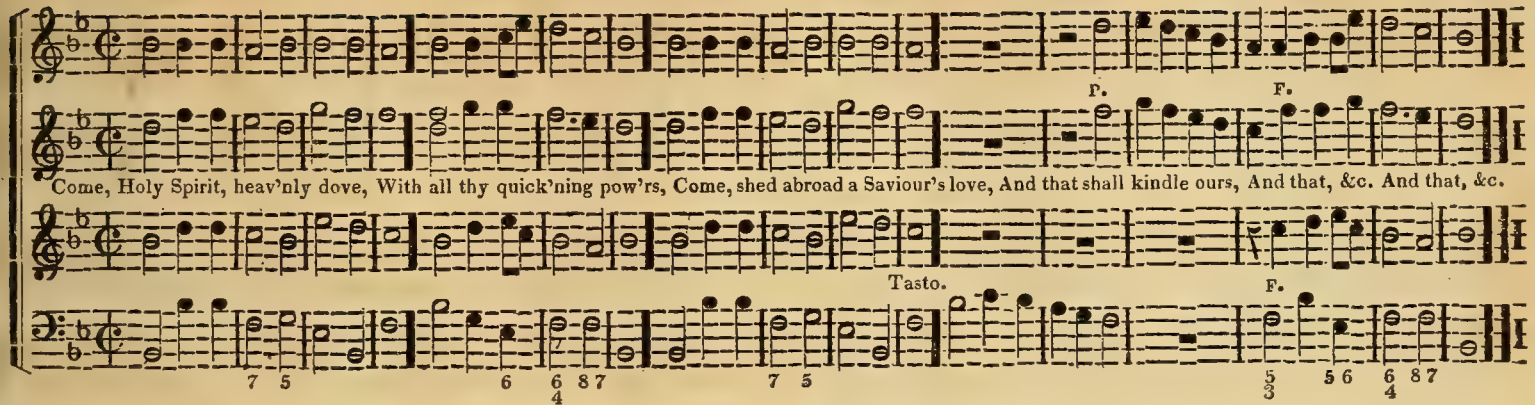
69. CANTERBURY. C. M. Ravenscroft.

O thou, from whom all goodness flows, I lift my heart to thee; In all my sorrows, conflicts, woes, Dear Lord, remember me!

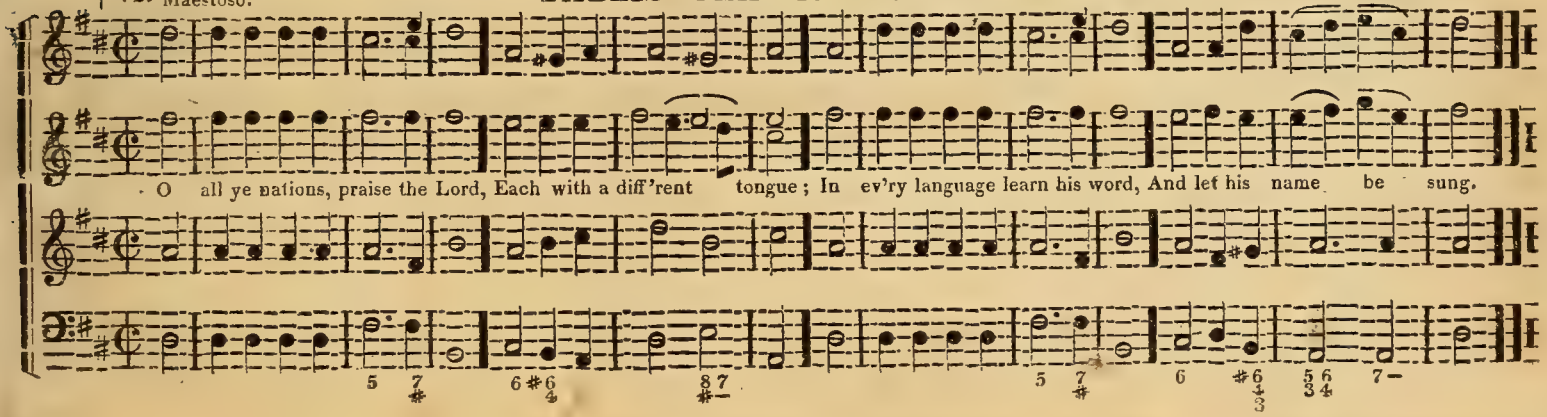
St. MARTIN's. C. M. Tansur.



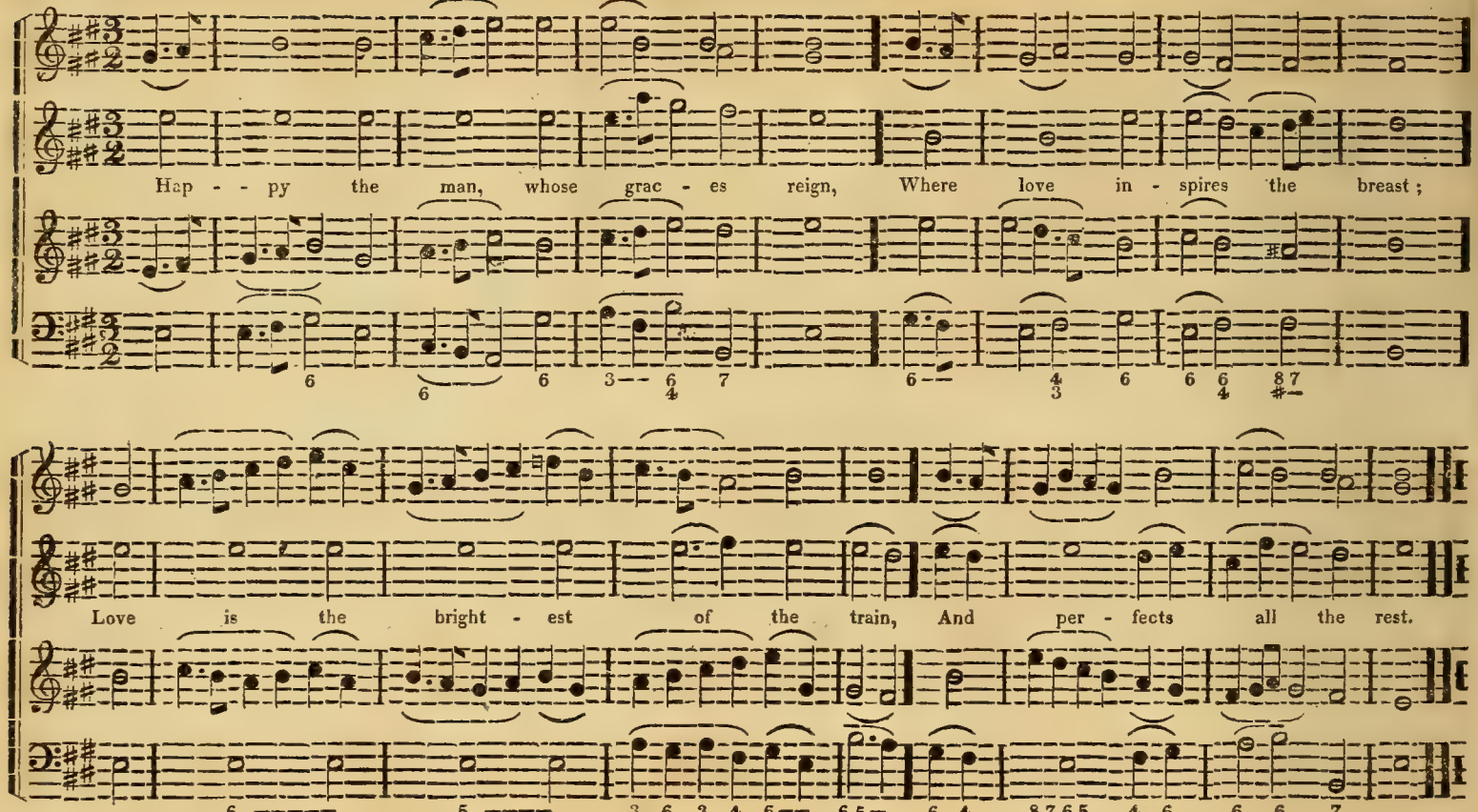
69. CAMBRIDGE. C. M. Dr. Randall.



72. Maestoso. TALLIS' CHANT. C. M. Tallis.



NEW-YORK. C. M. Dr. Blow.



84. **NEWTON.** C. M. **T. Jackson.**

Come, happy souls, approach your God With new melodious songs! Come, render to Al - migh - ty grace, The tribute of your tongues.

84. **St. GREGORY's.** C. M. **Dr. Wainwright.**

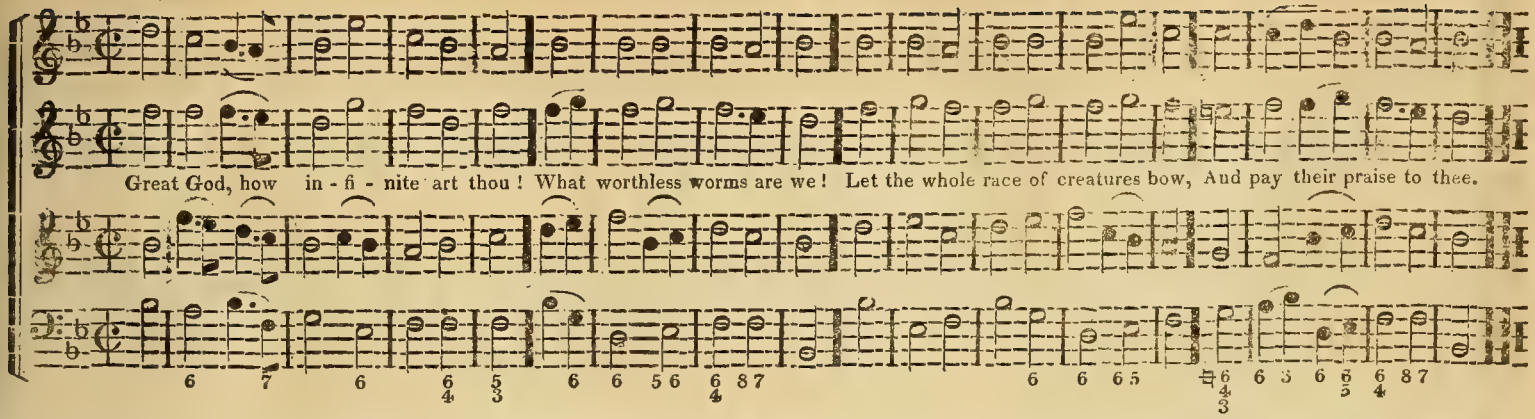
I'm not asham'd to own my Lord, Or to defend his cause, Maintain the honour of his word, The glo - ry of his cross.

BRATTLE STREET. C. M. Pleyel.

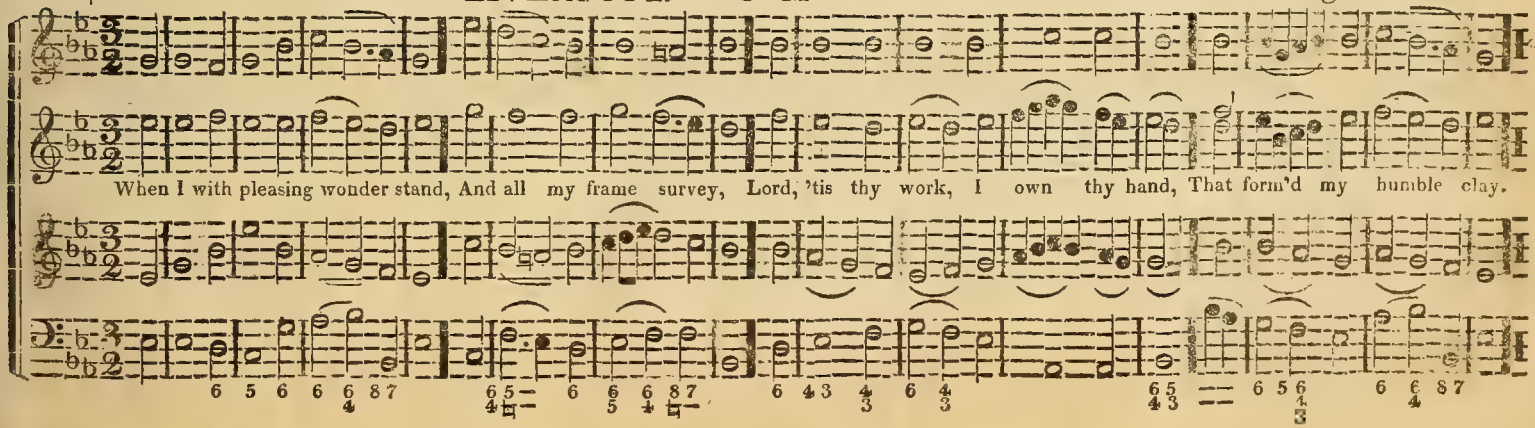
While thee I seek, protecting Pow'r, Be my vain wishes still'd; And may this con-se-crat-ed hour, With better hopes be fill'd!

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar, Thy mercy o'er my life has flow'd, That mer - cy I adore.

72. **STEPHENS. C. M.** Jones.



88. **LIVERPOOL. C. M.** Dr. Wainwright.



80.

WAREHAM. C. M.

Dr. Arnold.

Moderato.

As originally published by Dr. Arnold.

How large the promise, how divine, To Abr'ham and his seed! "I'll be a God to thee and thine, Sup-

ply-ing all their need." "I'll be a God to thee and thine, Sup-ply-ing all their need."

76. **BLANDFORD.** C. M. T. Jackson.

Maestoso.

Awake, my soul, arise, my tongue! Prepare a tuneful voice, In God the life of all my joys, Aloud will I rejoice.

76. **BRAY.** C. M. N. Herman, 1550.

To God, our never failing strength, With loud applauses sing; And jointly make a cheerful noise, To Jacob's awful King! To Jacob's awful King!

92. **TEMPEST.** C. M. 2 verses. **Haydn.**

Maestoso.

The Lord, our God, is full of might, The winds obey his will; He speaks, and in his heav'nly height, The rolling sun stands still.

Re - bel ye waves, and o'er the land, With threat'ning aspect roar; The Lord uplifts his awful hand, And chains you to the shore.

T. S.

F.

Now to the Lamb that once was slain, Be end - less hon-ors paid; Sal - va - tion, glo - ry, joy remains, For - ev - er on his head.

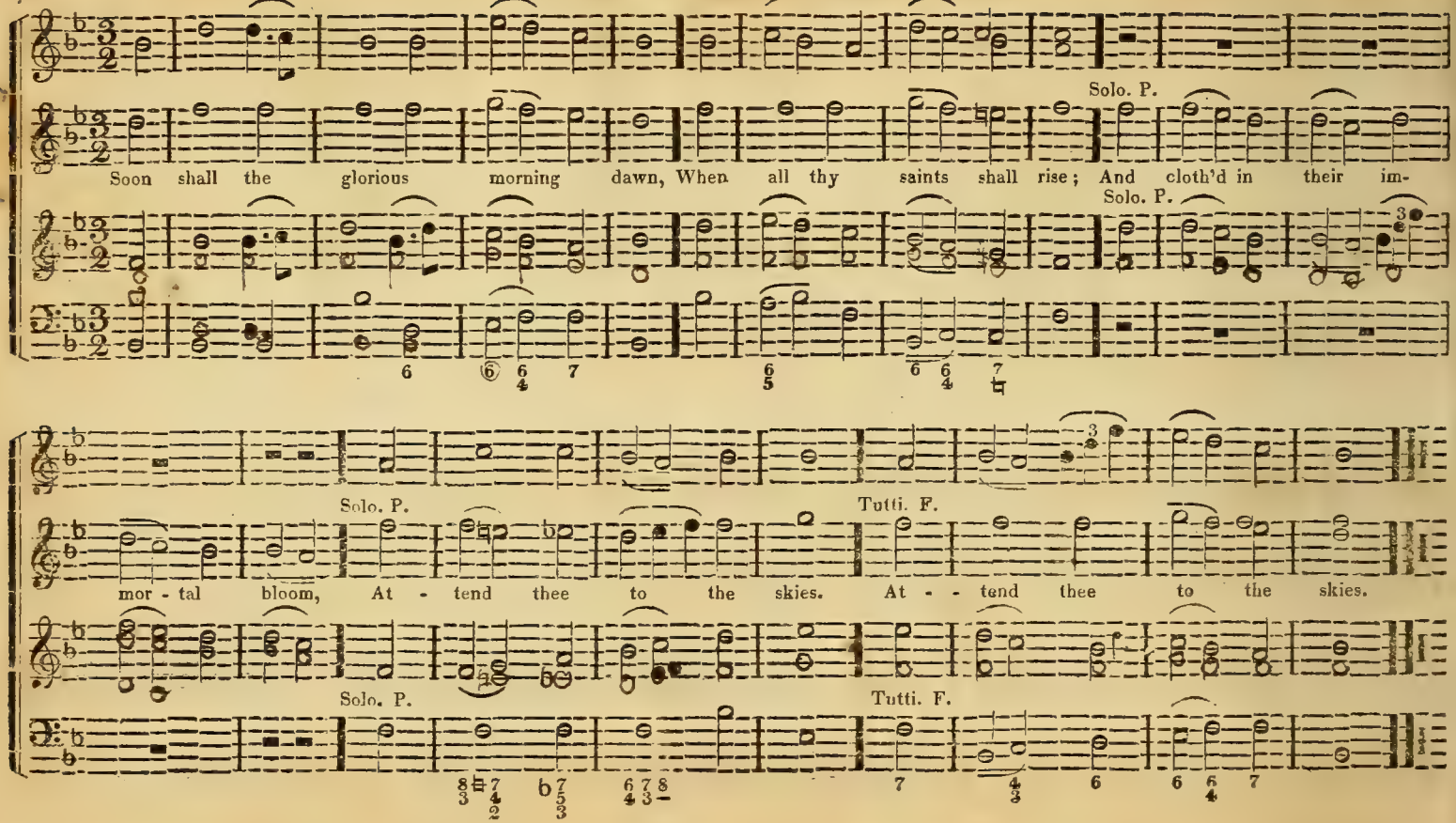
Tasto. F.

7 4/3 6 4/3 6 5/4 3 6 5 6 6 6/4 7 6 4/3 6 6 6/4 7

66. ALDBOROUGH. C. M. V. Novello.

O praise the Lord with one consent, And mag-ni - fy his name; Let all the servants of the Lord, His worthy praise proclaim.

6 7 6/5 7 # 6 6 6/4 7 # 6 5 6 4/2 # 7


Solo. P.
Soon shall the glorious morning dawn, When all thy saints shall rise; And cloth'd in their im-
Solo. P.
Solo. P.
Tutti. F.
mor - tal bloom, At - tend thee to the skies. At - - tend thee to the skies.
Solo. P.
Tutti. F.

Cantabile.

My God, the steps of pi - ous men, Are order'd by thy will; Though they should fall, they rise again, Thy hand sup - ports them still.

P.

The Lord delights to see their ways, Their virtue he approves; He'll ne'er deprive them of his grace, Nor leave the man he loves.

P.

84. **OXFORD. C. M.** Coombs.

While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glo - ry shone a - round.

69. **FERRY. C. M.**

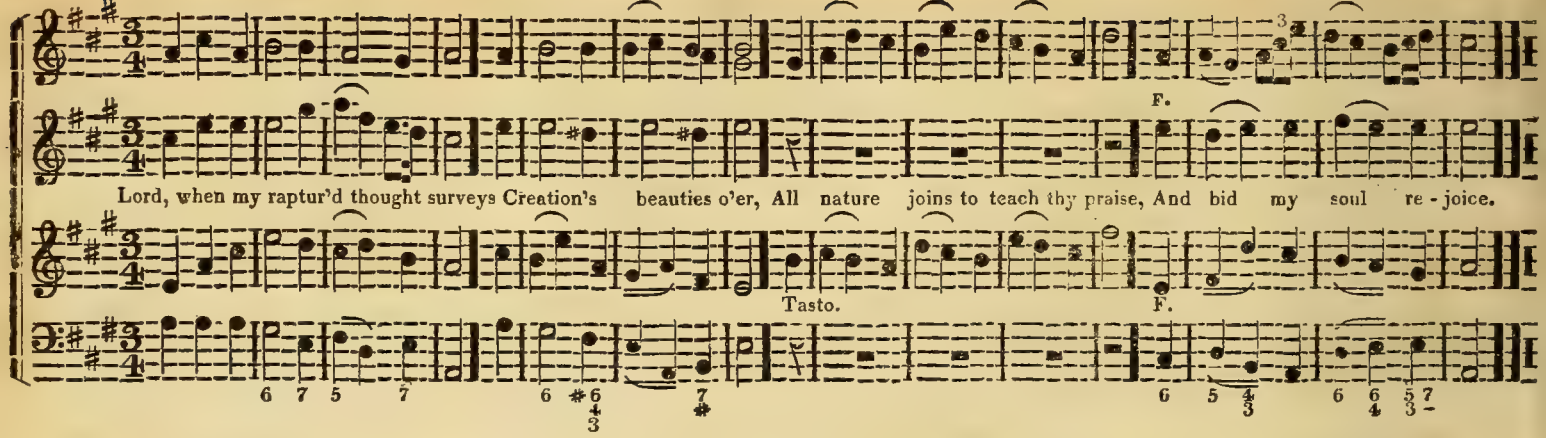
In all my vast concerns with thee, In vain my soul would try, To shun thy presence, Lord, or flee The notice of thine eye.

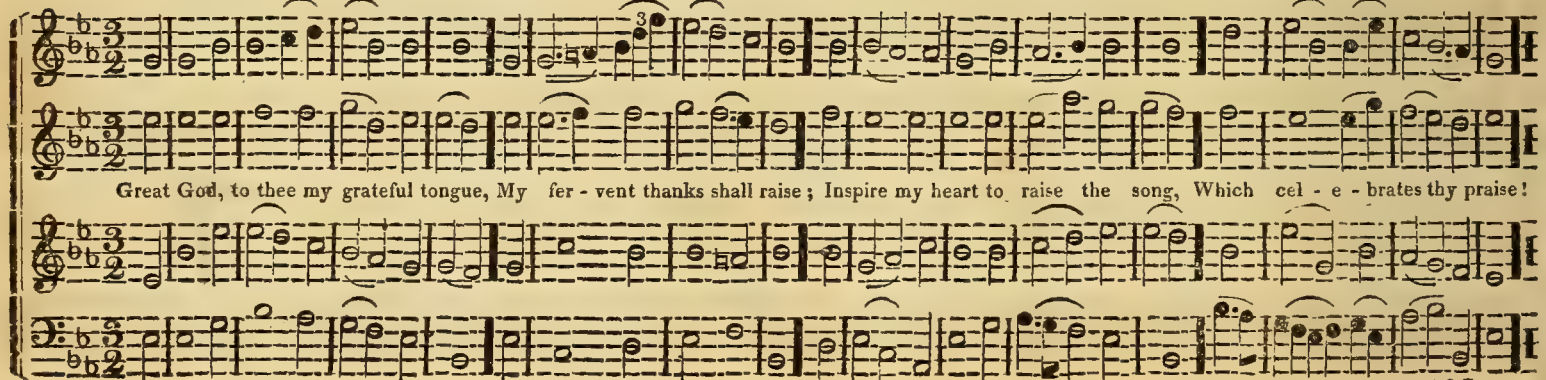
84. **HAVANNA.** C. M. Dr. Harrington.

How vain are all things here below! How false, and yet how fair! Each pleasure hath its poison too, And ev'-ry sweet a snare.

72. **NOTTINGHAM.** C. M. I. Clark.

Some seraph lend your heav'nly tongue, Or harp of golden string, That I may raise a lofty song, To our e-ter-nal King!


88.
CHESTERFIELD. C. M.
Dr. Haweis.
F.
Lord, when my raptur'd thought surveys Creation's beauties o'er, All nature joins to teach thy praise, And bid my soul re - joice.
Tasto.
F.


84.
ABRIDGE. C. M.
I. Smith.
Great God, to thee my grateful tongue, My fer - vent thanks shall raise; Inspire my heart to raise the song, Which cel - e - brates thy praise!

Allegro.

P. F.

Salvation, O the joyful sound! 'Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears.

P. F.

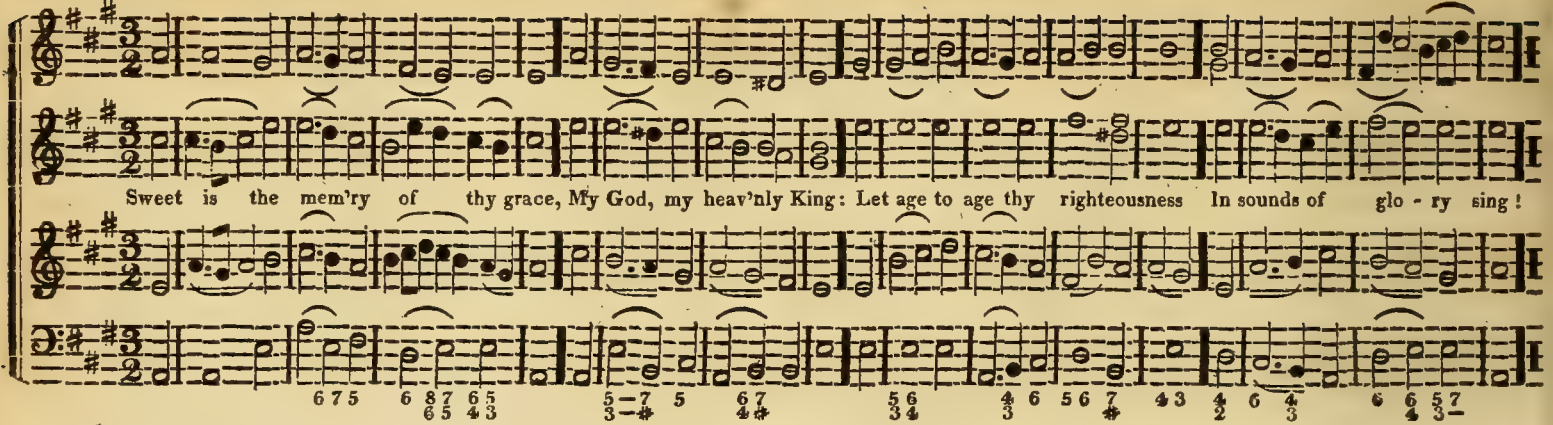
CHORUS. Assai Allegro.

Glory, honour, praise and power, be unto the Lamb forever, Jesus Christ is our Redeemer! Hallelujah! Hallelujah! Hallelujah! Praise the Lord!

92.

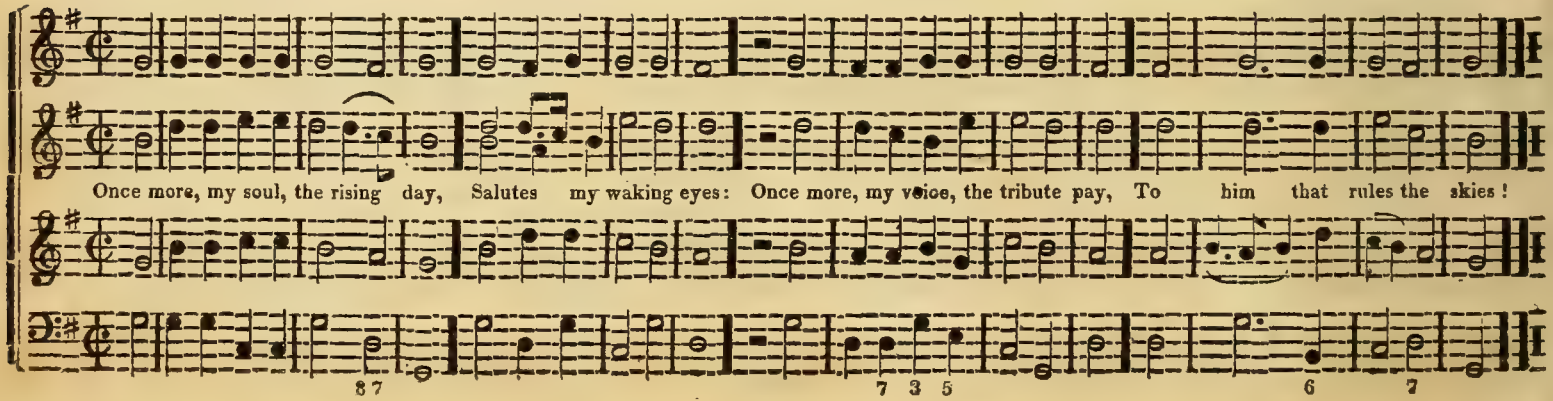
TWEED. C. M.

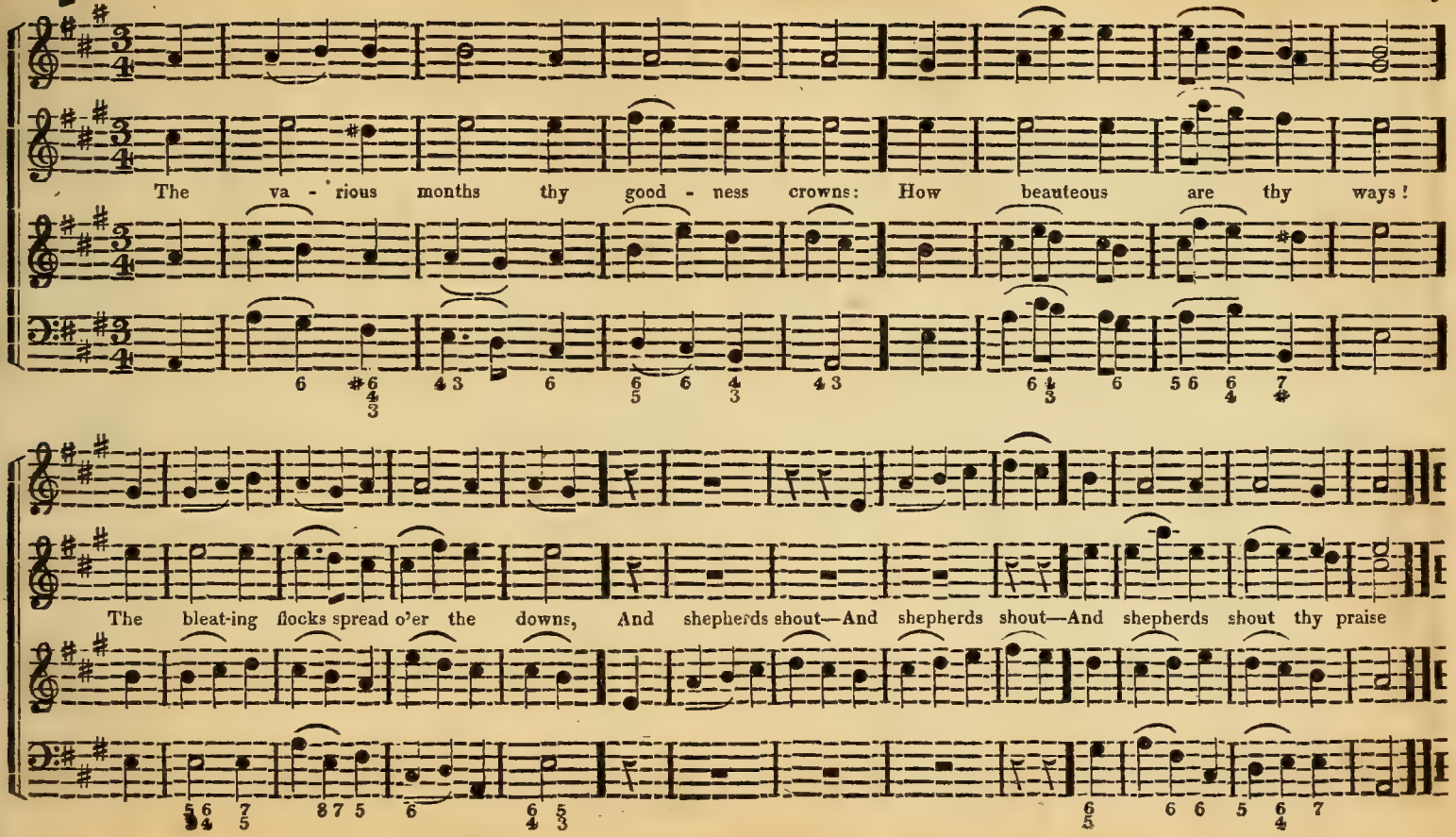
Dr. Carter.



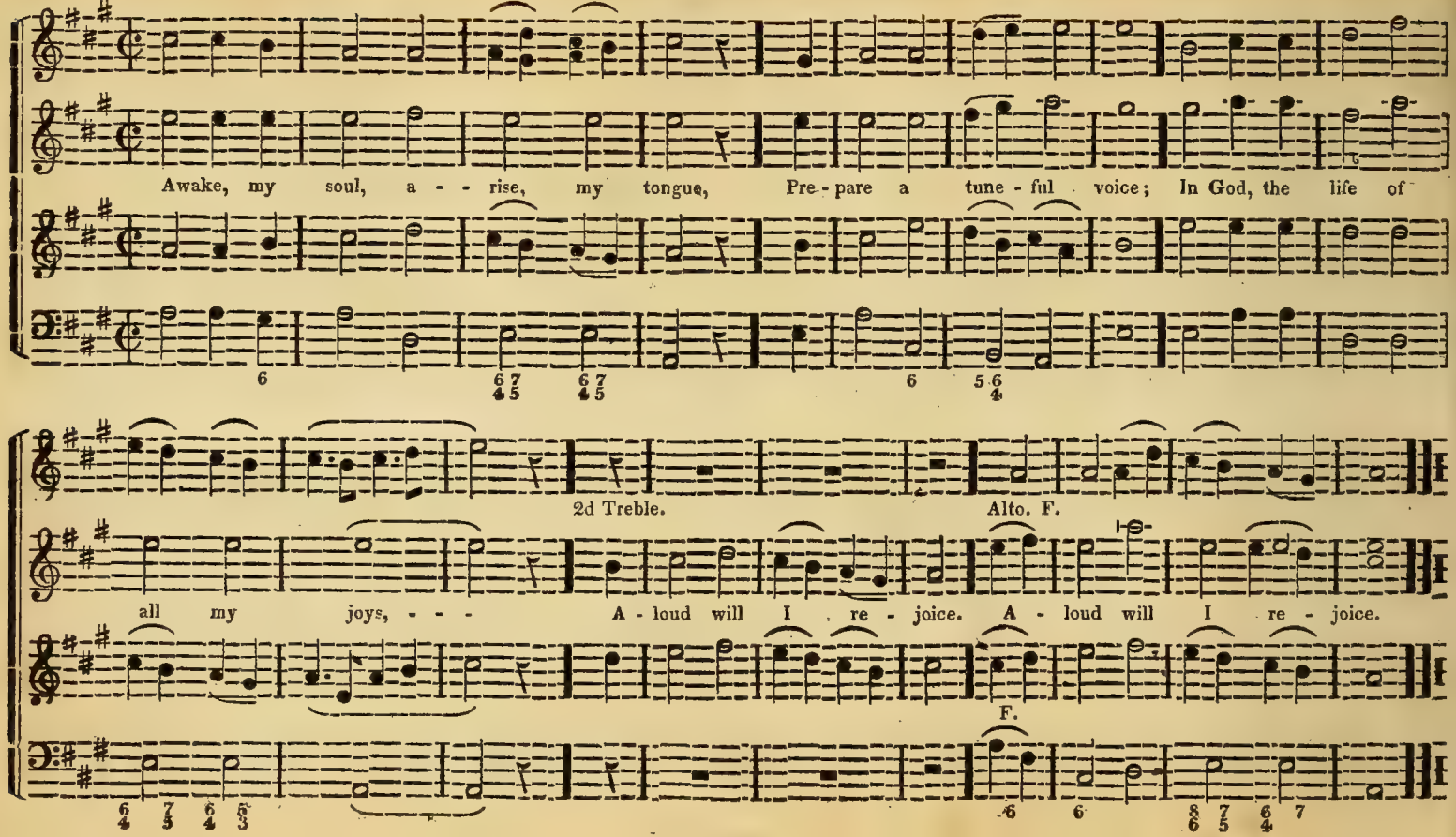
69.

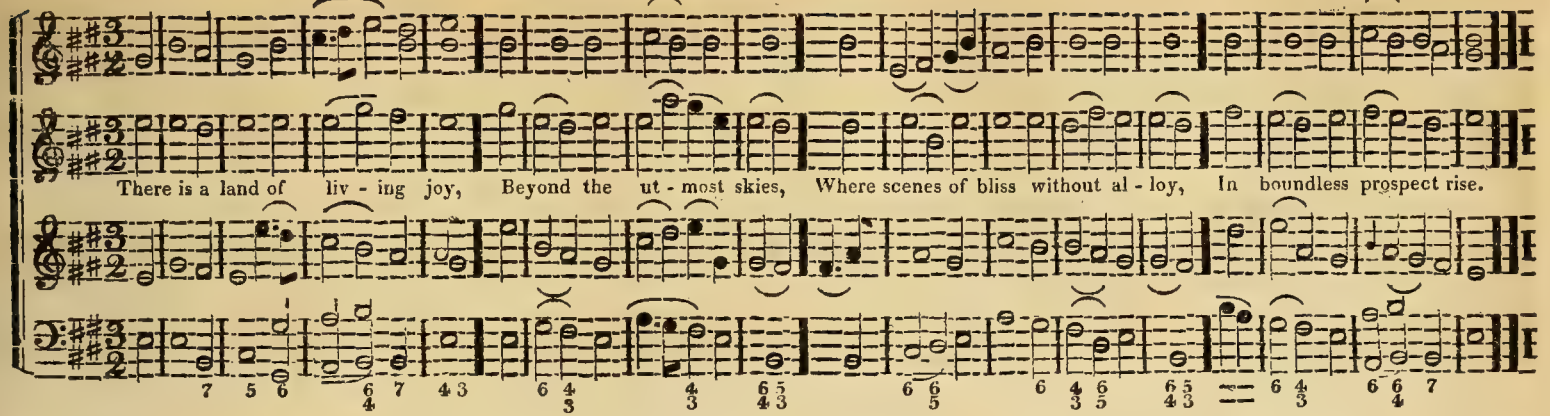
PETERBOROUGH. C. M.

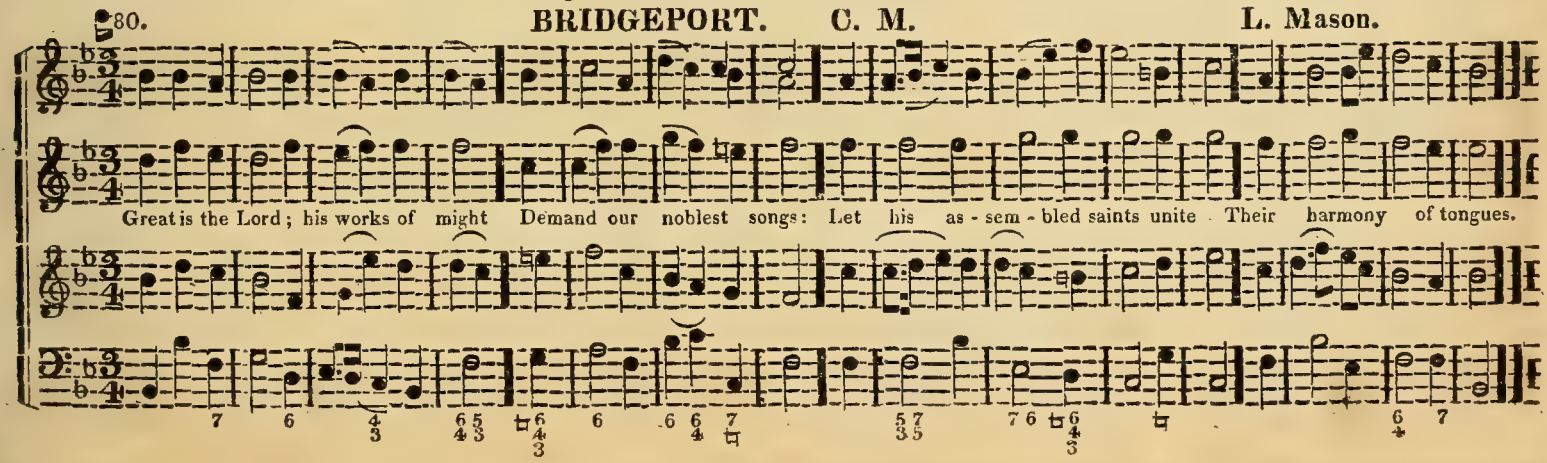



The va - rious months thy good - ness crowns: How beauteous are thy ways!
The bleat-ing flocks spread o'er the downs, And shepherds shout—And shepherds shout—And shepherds shout thy praise

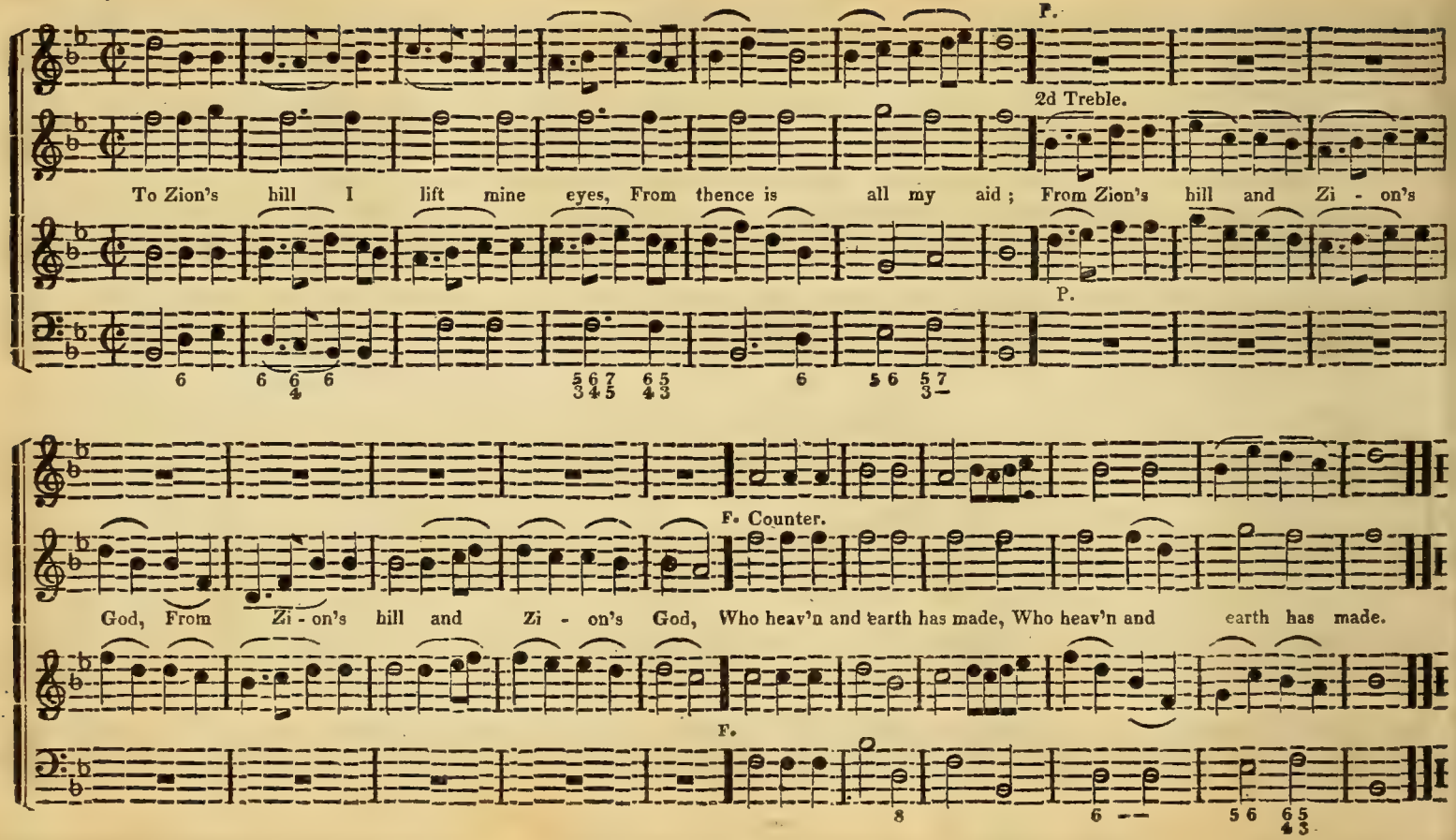
DEVIZES. C. M.


Awake, my soul, a - - rise, my tongue, Pre - pare a tune - ful voice; In God, the life of
2d Treble.
Alto. F.
all my joys, - - - A - loud will I re - joice. A - loud will I re - joice.
F.


84.
MANCHESTER. C. M.
Dr. Wainwright.
There is a land of liv - ing joy, Beyond the ut - most skies, Where scenes of bliss without al - loy, In boundless prospect rise.


80.
BRIDGEPORT. C. M.
L. Mason.
Great is the Lord; his works of might Demand our noblest songs: Let his as - sem - bled saints unite Their harmony of tongues.

CLIFFORD. C. M.


F.
2d Treble.
To Zion's hill I lift mine eyes, From thence is all my aid; From Zion's hill and Zi - on's
P.
F. Counter.
God, From Zi - on's hill and Zi - on's God, Who heav'n and earth has made, Who heav'n and earth has made.
F.

72. **HULL. C. M.** Dr. G. K. Jackson.

Animated.

O thou, to whom all creatures bow, Within this earthly frame, Through all the world how great art thou, How glorious is thy name!

69. **DEDHAM. C. M.**

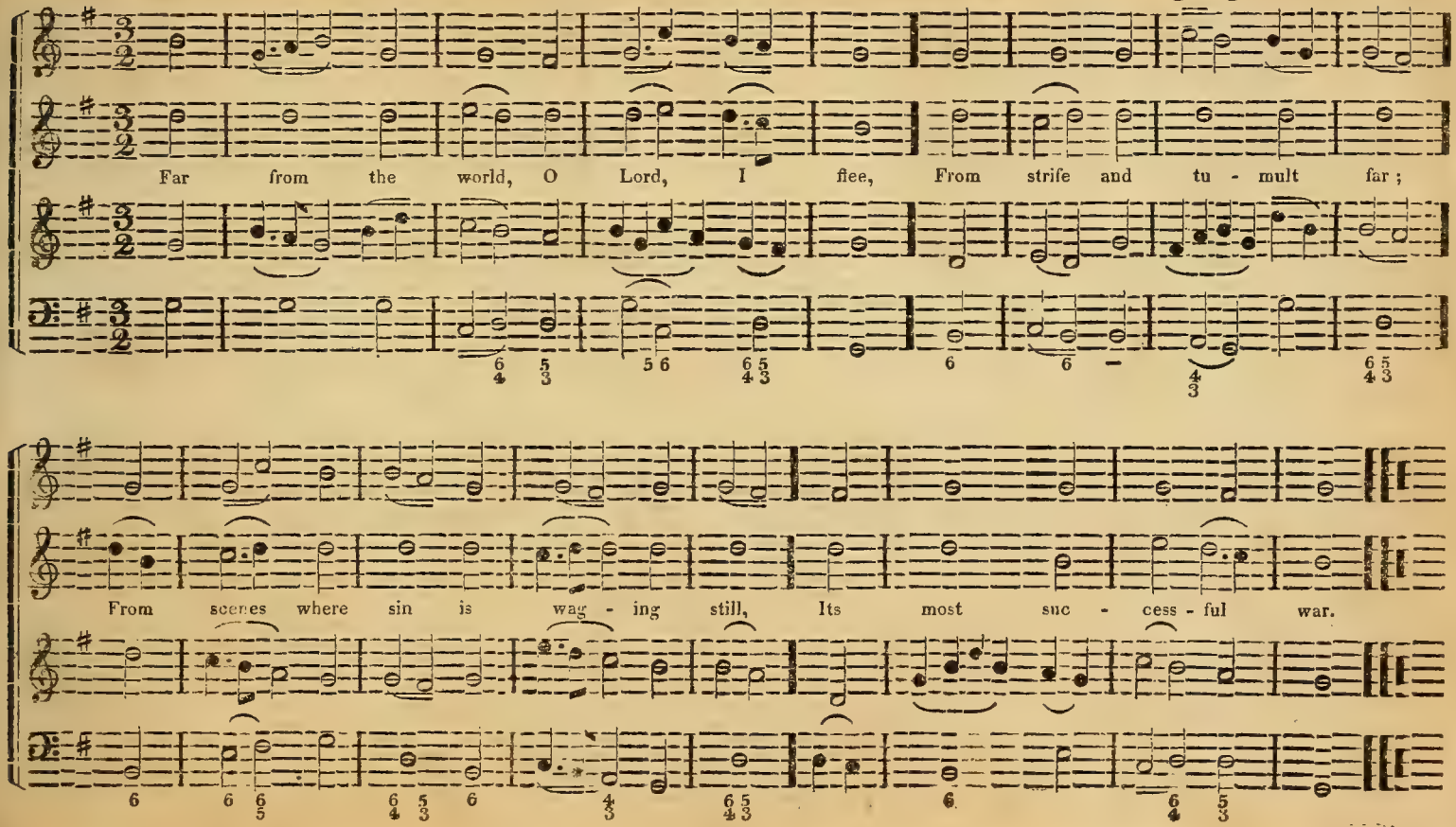
My Shepherd is the living Lord, No thing therefore I need; In pastures fair, near pleasant streams, He setteth me to feed.

84. **COLCHESTER. C. M.** Williams.

Lord, in the mosning thou shalt hear, My voice ascending high; To thee will I direct my pray'r, To thee lift up mine eye.

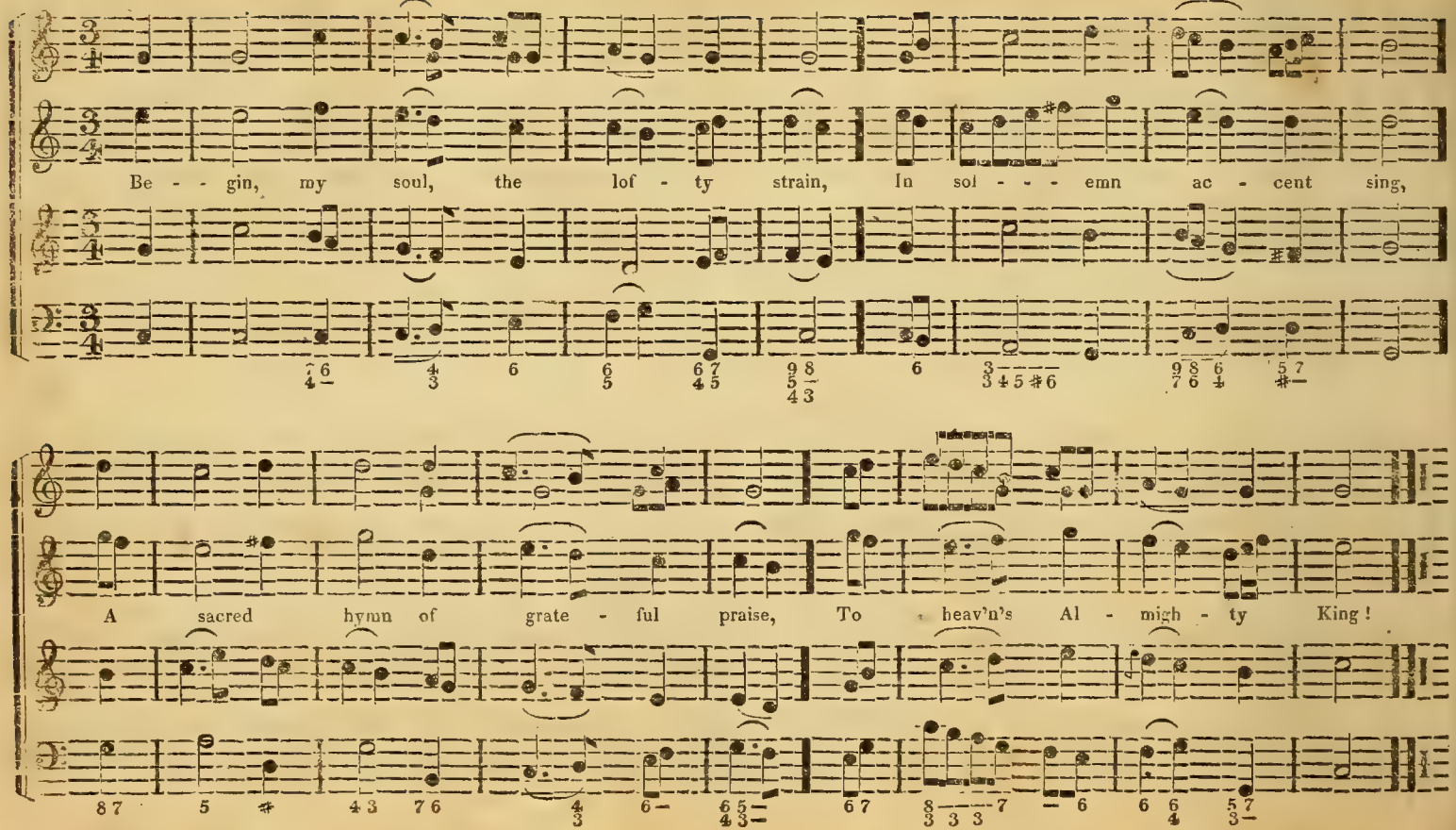
84. **MEAR. C. M.**

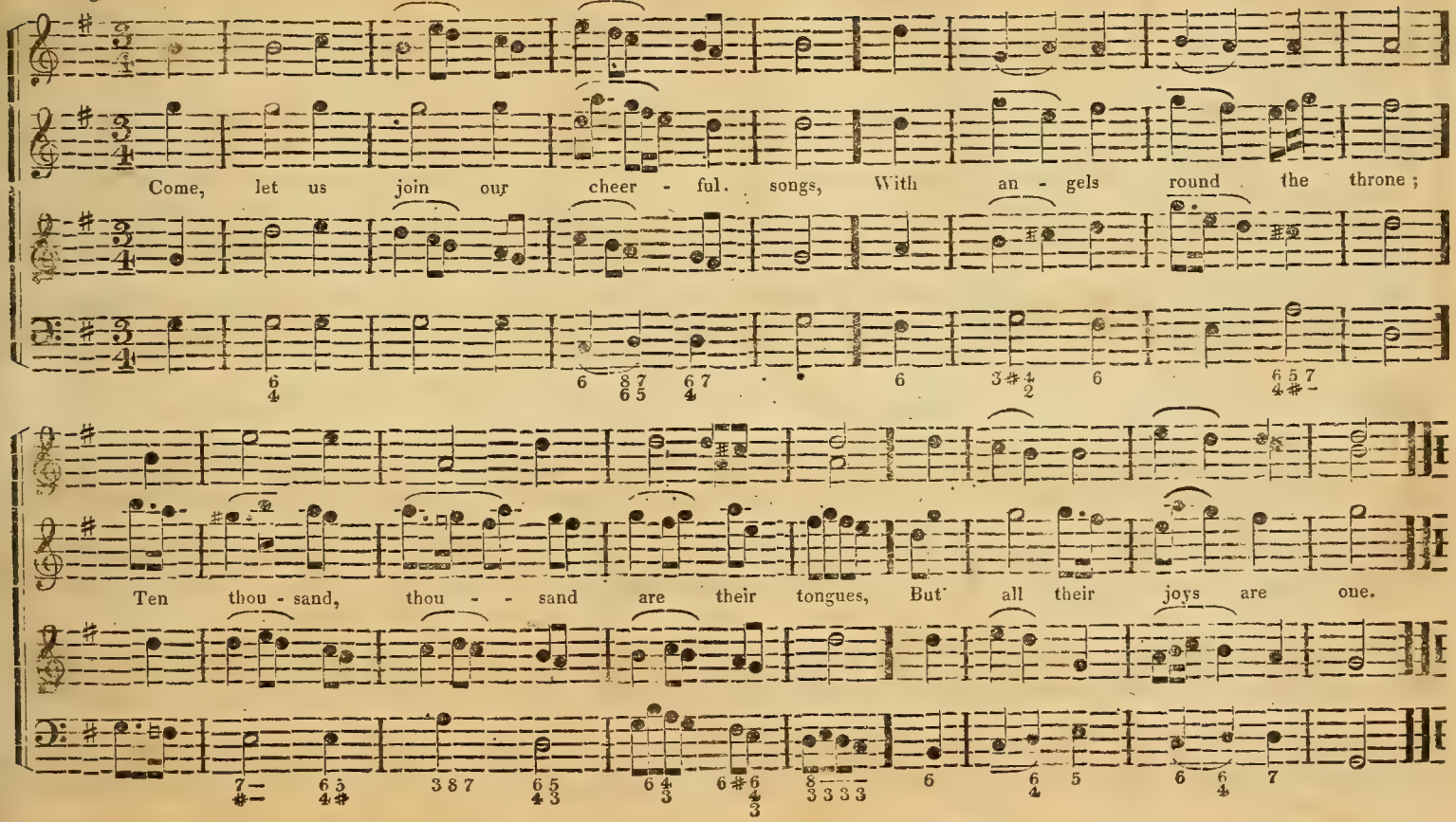
O, 'twas a joyful sound to hear, Our tribes de-vout - ly say, Up, Is - r'el, to the tem-ple haste, And keep the festal day!


Far from the world, O Lord, I flee, From strife and tu - mult far;
From scenes where sin is wag - ing still, Its most suc - cess - ful war.

ORENBURG. C. M.

Haydn.




Come, let us join our cheer - ful. songs, With an - gels round the throne;
Ten thou - sand, thou - - sand are their tongues, But all their joys are one.

66.

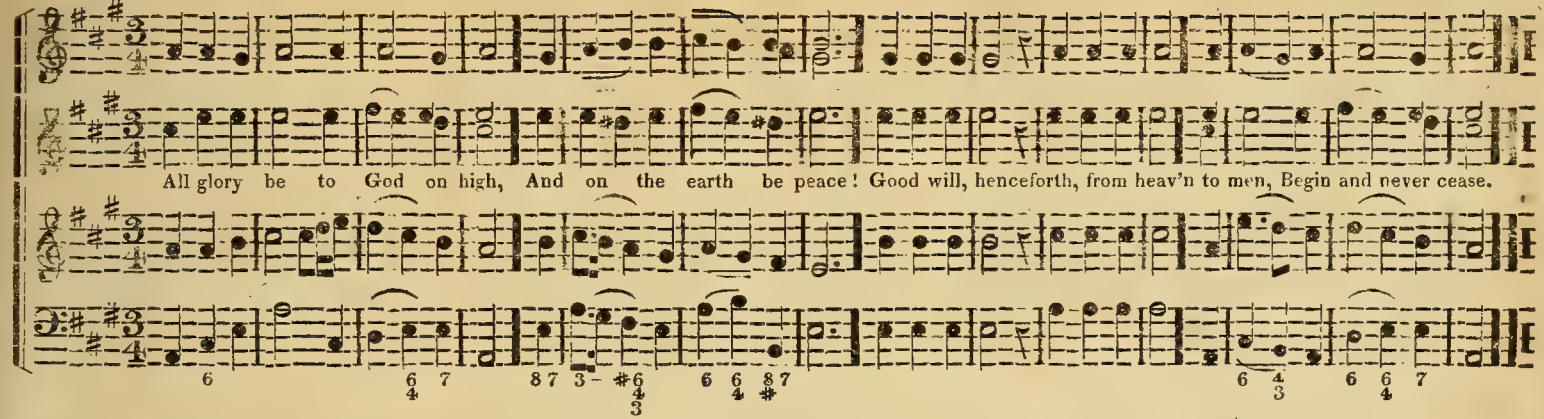
LONDON. C. M. Dr. Croft.

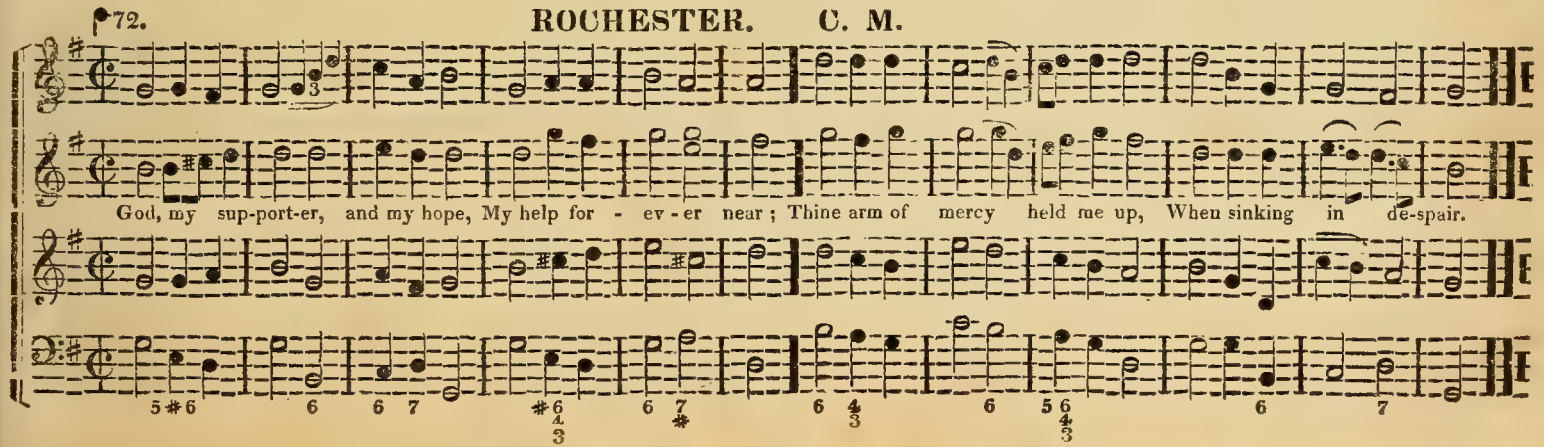
Plac'd on the verge of youth, my mind Life's op'ning scene surveys; O'er all its ills of various kind; With awful fear I gaze.

88.

WALNEY. C. M. Dr. Boyce.

Sing to the Lord, Je - ho - vah's name, And in his strength rejoice! When his sal - va - tion is our theme, Ex - alt - ed be our voice!


88.
ARUNDEL. C. M.
All glory be to God on high, And on the earth be peace! Good will, henceforth, from heav'n to men, Begin and never cease.


72.
ROCHESTER. C. M.
God, my sup-port-er, and my hope, My help for - ev - er near; Thine arm of mercy held me up, When sinking in de-spair.

Maestoso.

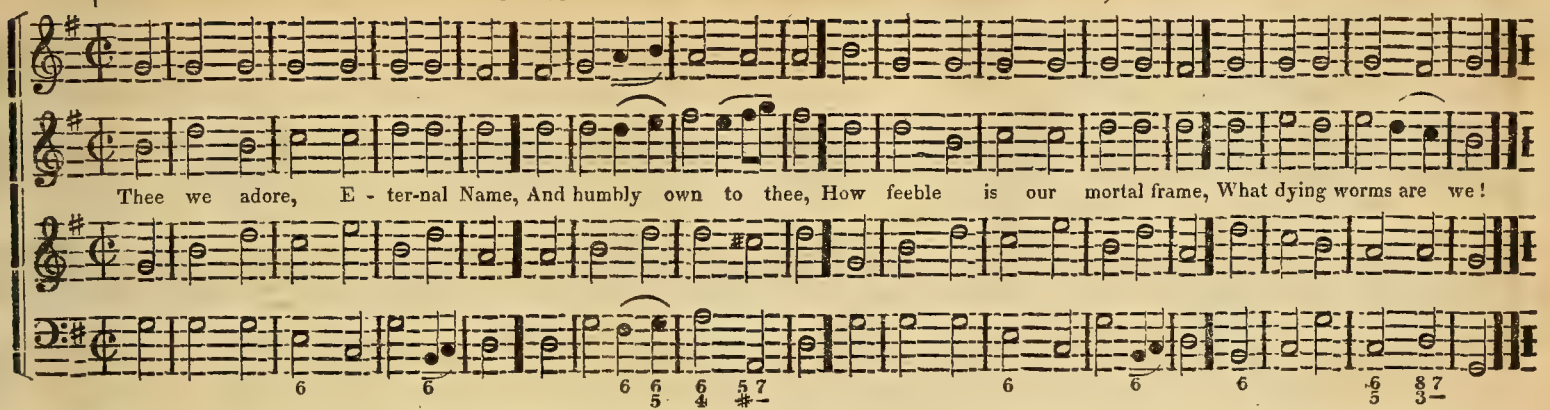
A - wake, my soul, stretch ev'ry nerve, And press with vigour on! A heav'n - - ly

P. F.

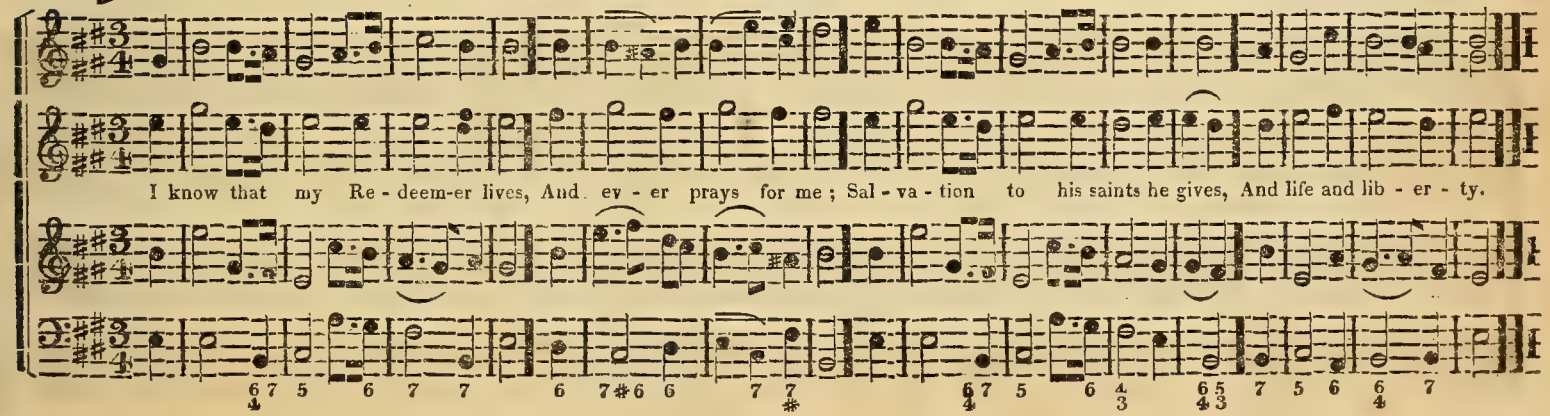
race de - mands thy zeal, And an im - mor - tal crown. And an im - mor - tal crown.

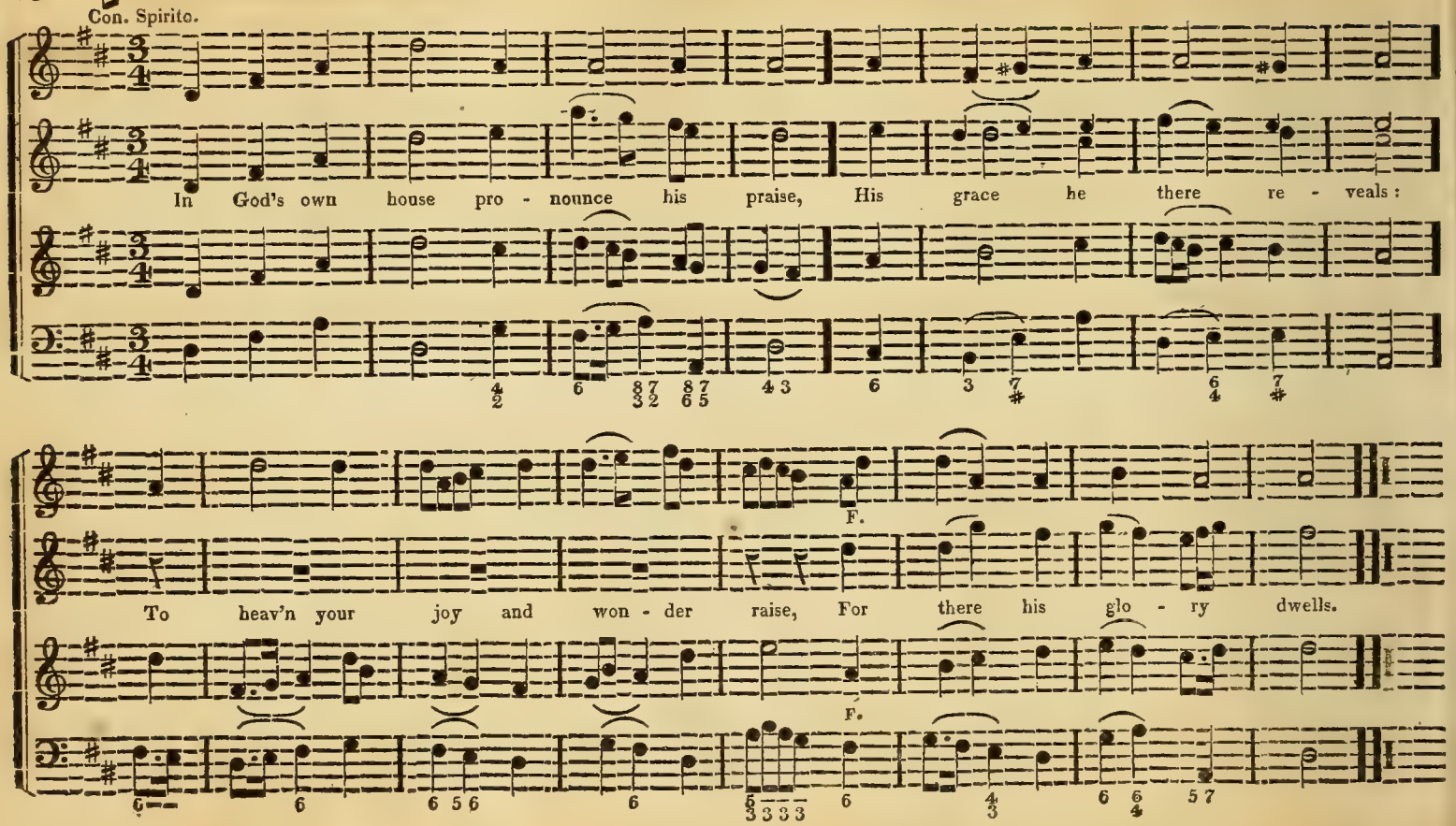
P. F.

60. **YORK. C. M.** John Milton, father of the Poet.



80. **BRADFORD. C. M.** Handel.




88.
BRAINTREE. C. M.
Con. Spirito.
In God's own house pro - nounce his praise, His grace he there re - veals:
F.
To heav'n your joy and won - der raise, For there his glo - ry dwells.
F.

84. **BEDFORD. C. M.** W. Wheall.

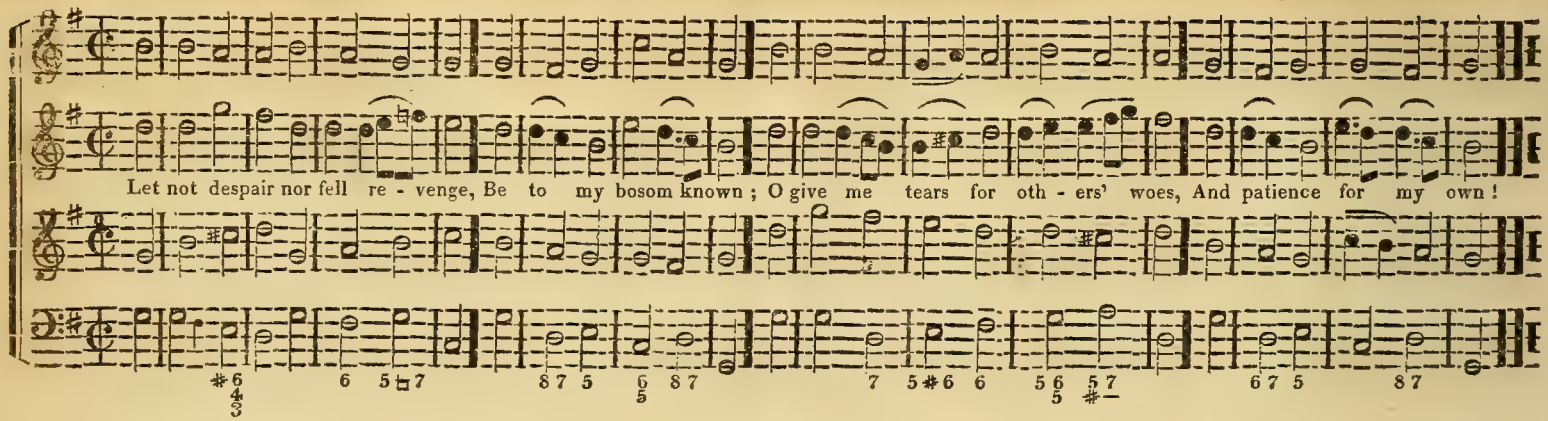
Moderato.

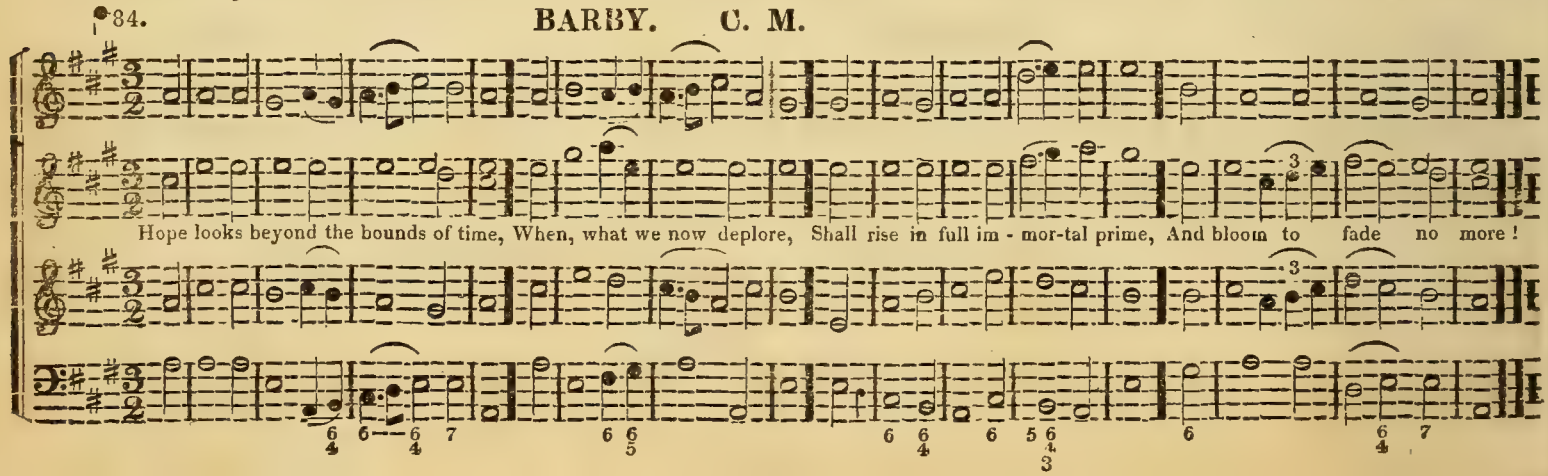
Lord, thou wilt hear me when I pray, I am for - ev - er thine; I fear be - fore thee all the day, Nor would I dare to sin.

66. **MEDFIELD. C. M.** Mather.

Affettuoso.

In early morn, without de - lay, O Lord, I seek thy face; My thirsty spirit faints away, Without thy cheering grace.


66.
DUNDEE. C. M.
Scottish.
Let not despair nor fell re - venge, Be to my bosom known ; O give me tears for oth - ers' woes, And patience for my own !


84.
BARBY. C. M.
Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full im - mor-tal prime, And bloom to fade no more !

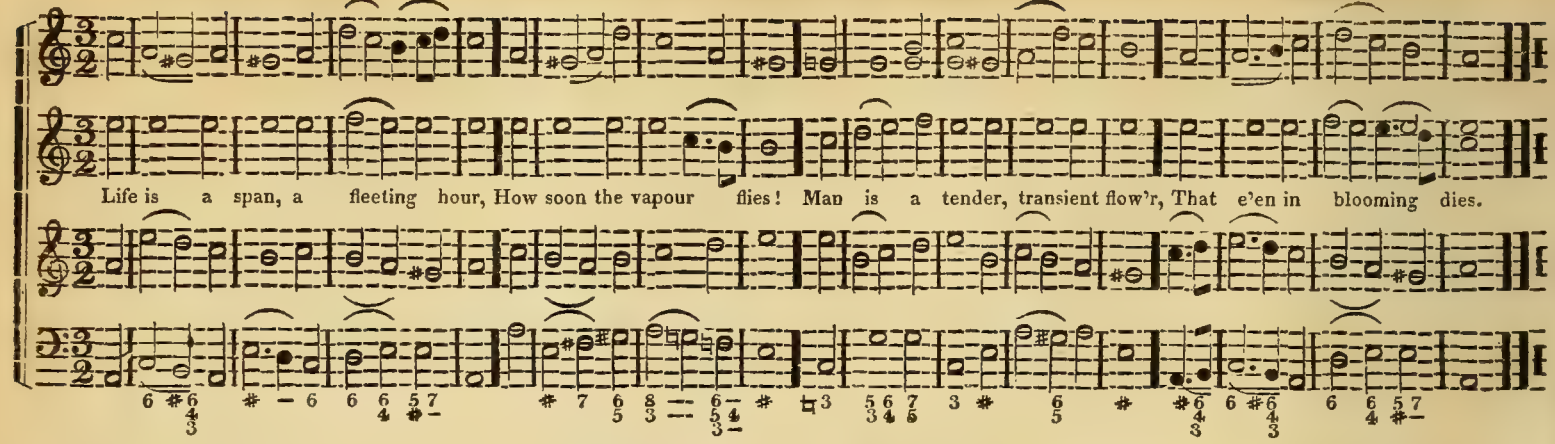
60. **WINDSOR. C. M.** G. Kirby.

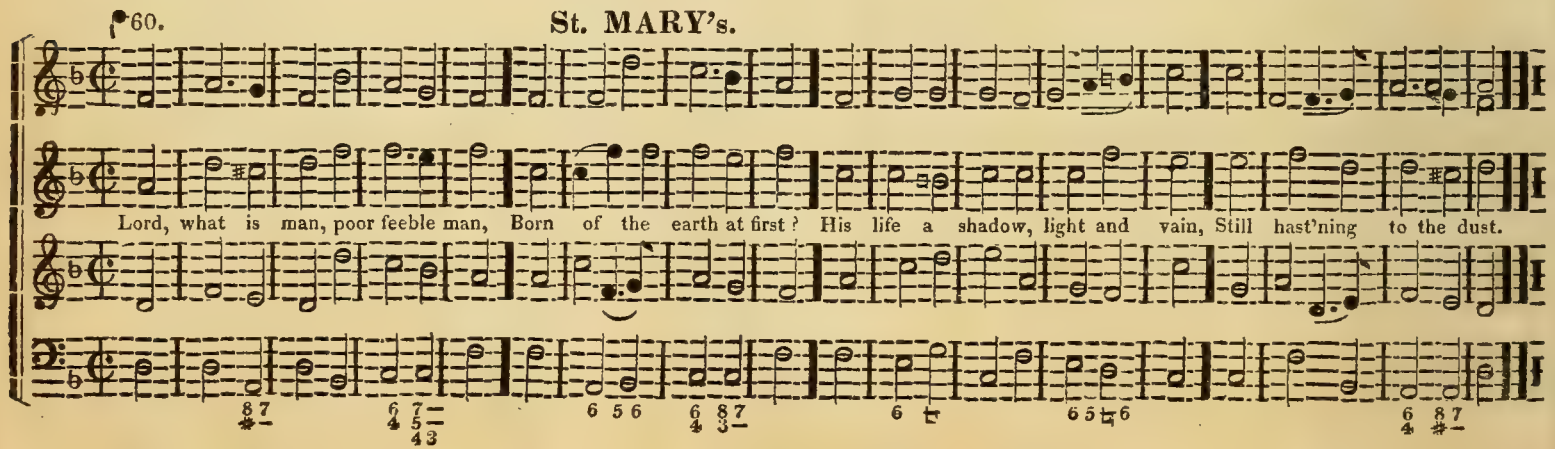
Grave.

My God, how many are my fears, How fast my foes increase! Their number how it mul - ti - plies, How fa - tal to my peace!

80. Lamentevole. **BURFORD. C. M.** Purcell.

Dark was the night, and cold the ground, On which the Lord was laid; His sweat like drops of blood ran down, In ag - o - ny he pray'd.


80.
CROWLE. C. M.
Dr. Green.
Life is a span, a fleeting hour, How soon the vapour flies! Man is a tender, transient flow'r, That e'en in blooming dies.


60.
St. MARY's.
Lord, what is man, poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hast'ning to the dust.

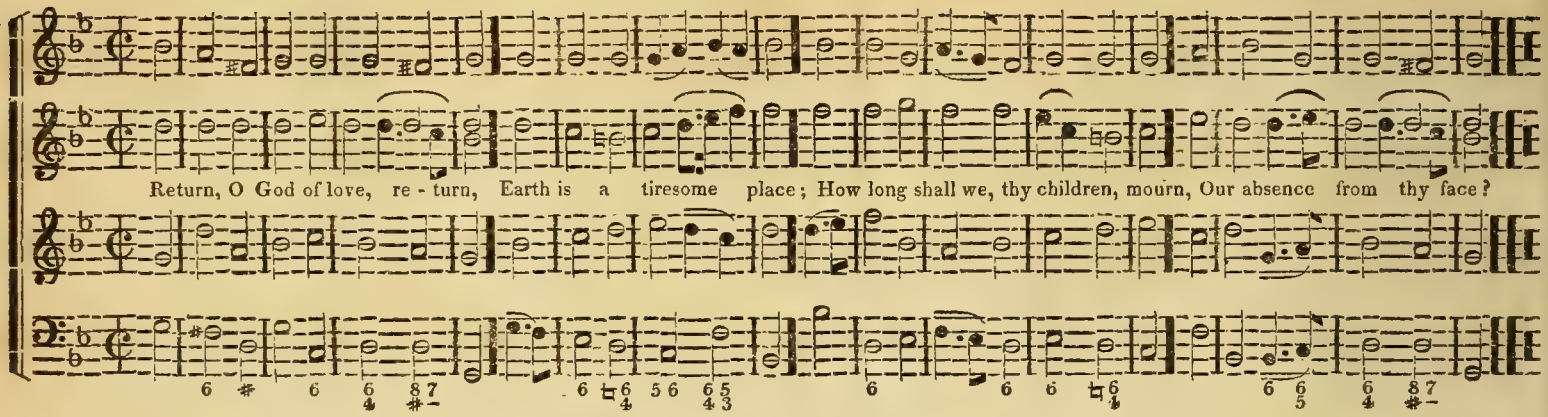
60. BANGOR. C. M. Ravenscroft.

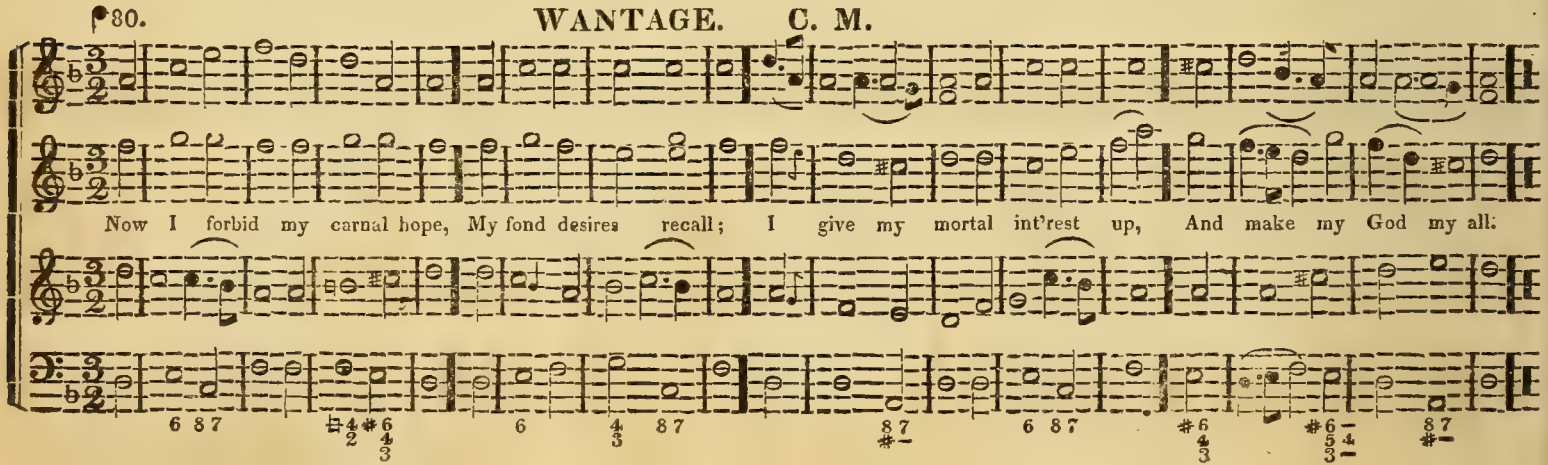
Lamentevole.

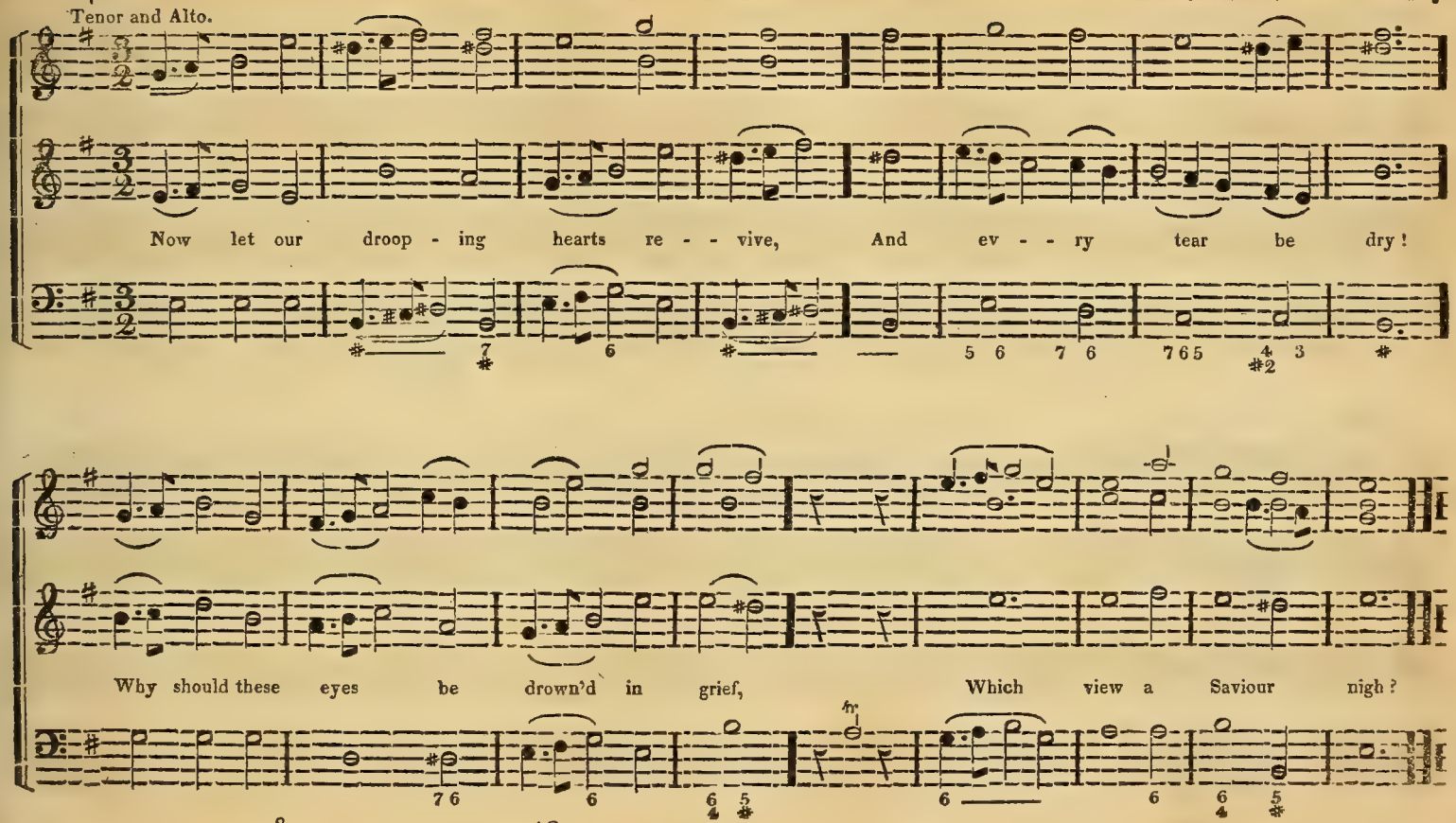
Hark! from the tombs, a doleful sound, My ears at - tend the cry; Ye living men, come view the ground, Where you must shortly lie.

60. FUNERAL HYMN. C. M. Dr. Miller.

The righteous souls that take their flight, Far from this world of pain, In God's pa - ter - nal bosom blest, For - ev - er shall re - main.


60.
BETHER. C. M.
Dr. Howard.
Return, O God of love, re - turn, Earth is a tiresome place; How long shall we, thy children, mourn, Our absence from thy face?


80.
WANTAGE. C. M.
Now I forbid my carnal hope, My fond desires recall; I give my mortal int'rest up, And make my God my all.


Tenor and Alto.
Now let our droop - ing hearts re - - vive, And ev - - ry tear be dry!
Why should these eyes be drown'd in grief, Which view a Saviour nigh?

♩60. **St. AUSTIN's. C. M.** **Wm. Horsley.**

Behold thy waiting servant, Lord, De - vot - ed to thy fear; Re - member and confirm thy word, For all my hopes are there.

♩60. **ELGIN. C. M.**

That awful day will surely come, Th'appointed hour makes haste; When I must stand before my Judge, And pass the solemn test.

80. **WORKSOP.** C. M.

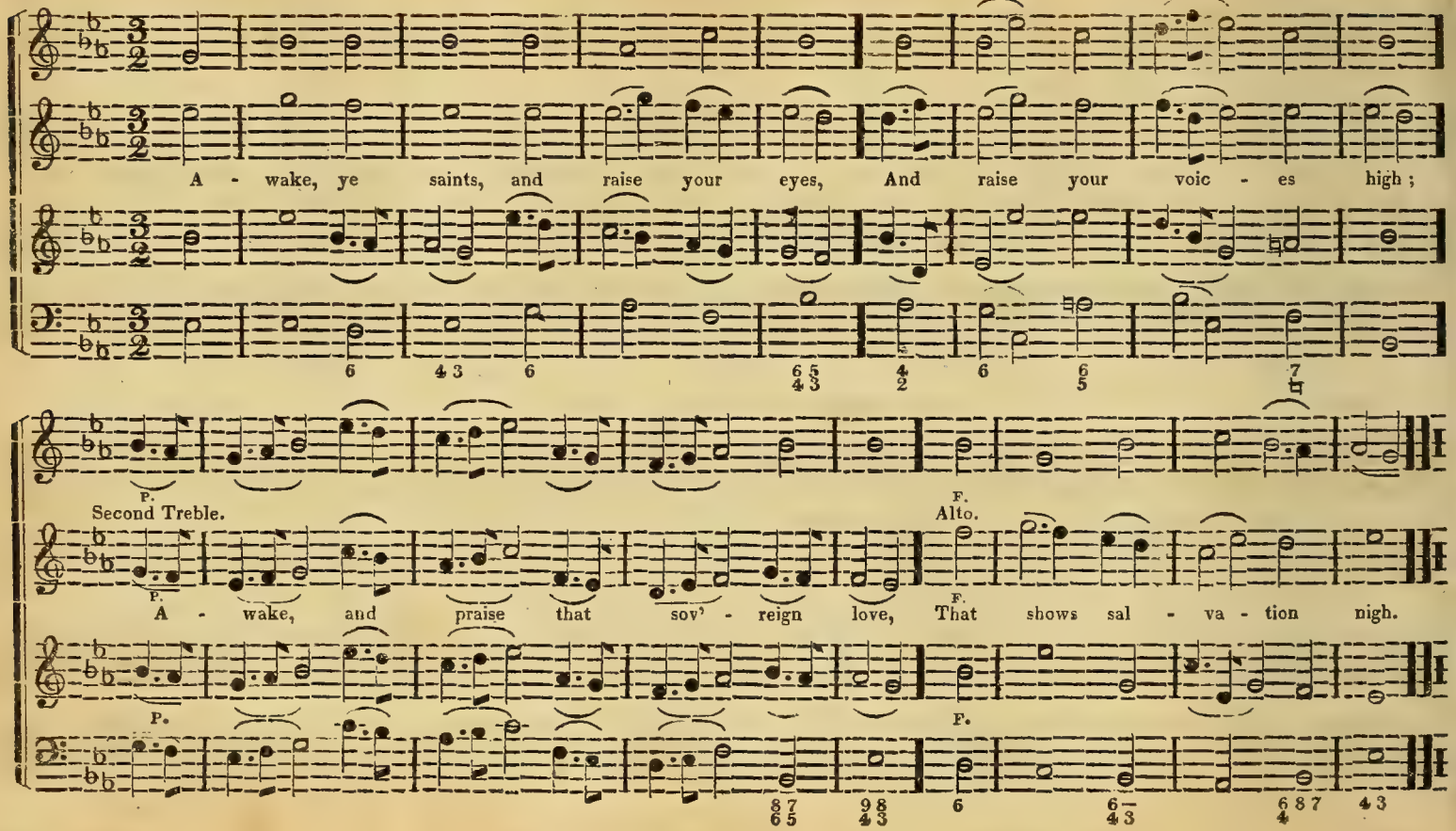
To calm the sorrows of the mind, Our heav'nly Friend is nigh; To wipe the anxious tear that starts, And trembles in the eye.

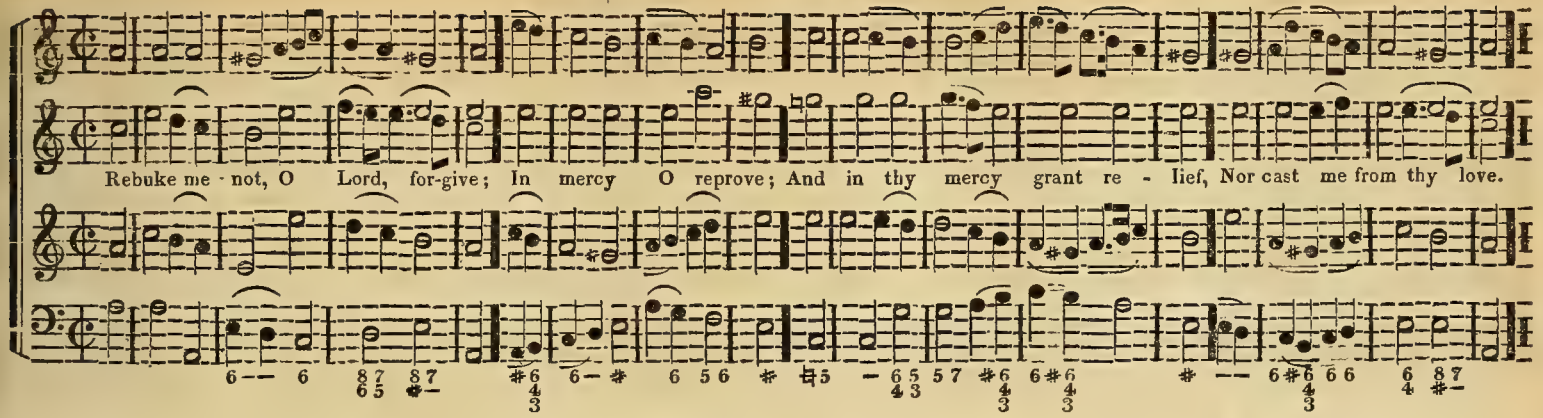
80. **HASELTON.** C. M. I. Jackson.

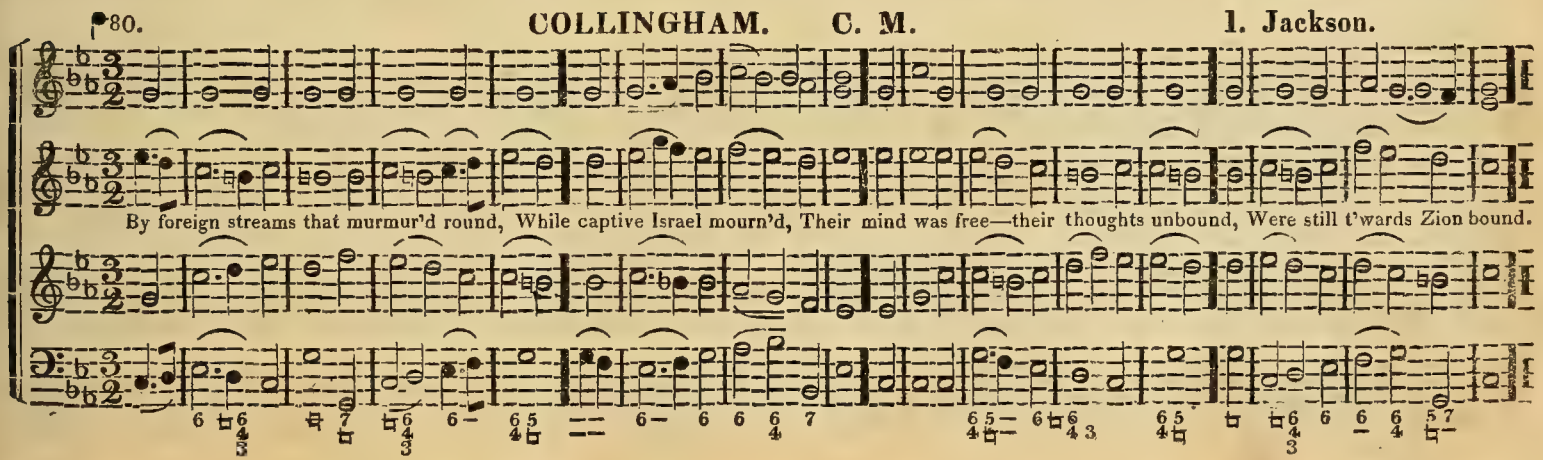
Help, Lord, for men of virtue fail! Re - li - gion los - es ground; The sons of wickedness pre - vail, And treacheries a - bound.

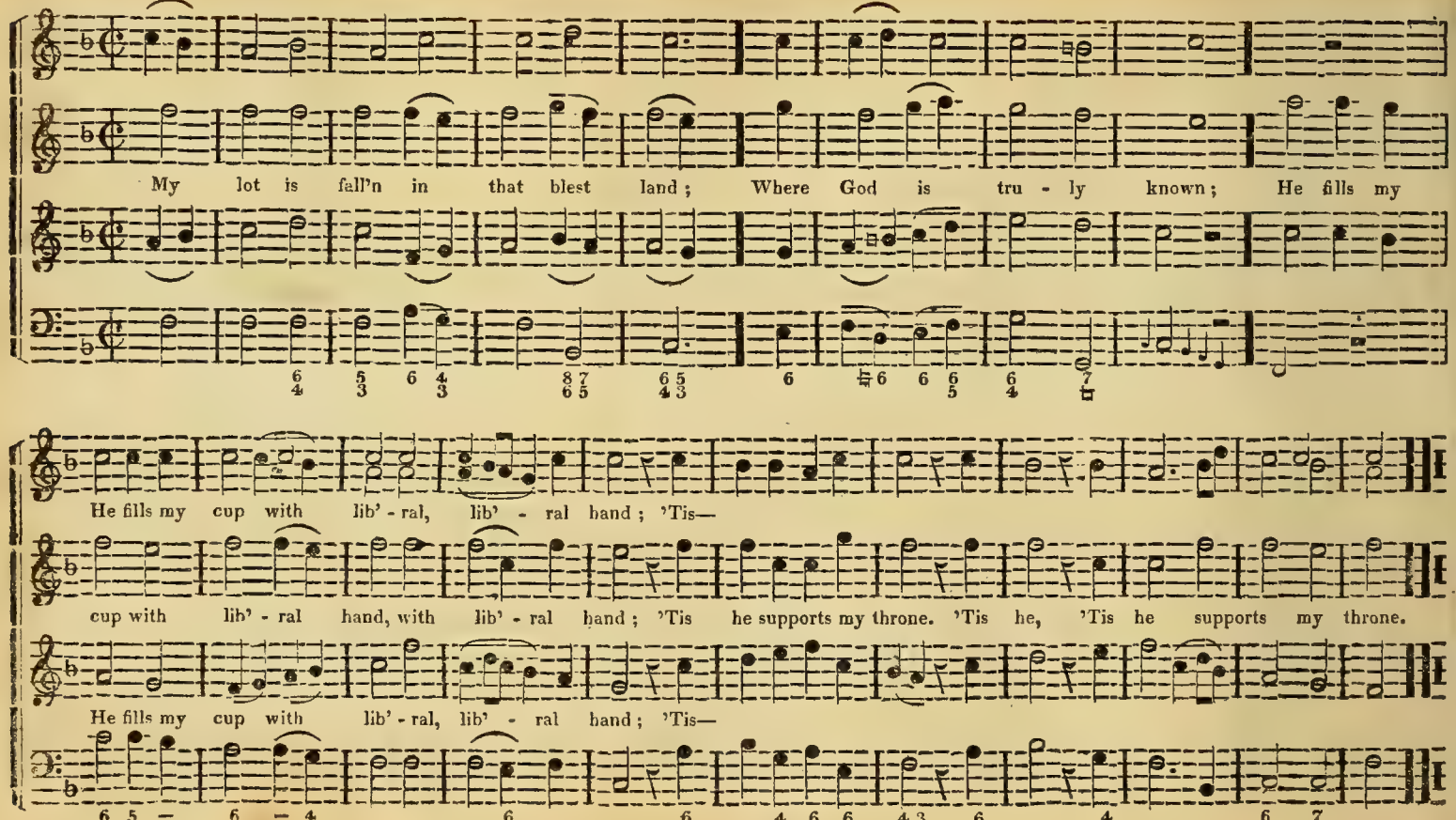
WALTON. C. M.

Dr. Thos. Busby.




60.
WALSALL. C. M.
Purcell.
Rebuke me - not, O Lord, for-give; In mercy O reprove; And in thy mercy grant re - lief, Nor cast me from thy love.


80.
COLLINGHAM. C. M.
I. Jackson.
By foreign streams that murmur'd round, While captive Israel mourn'd, Their mind was free—their thoughts unbound, Were still t'wards Zion bound.

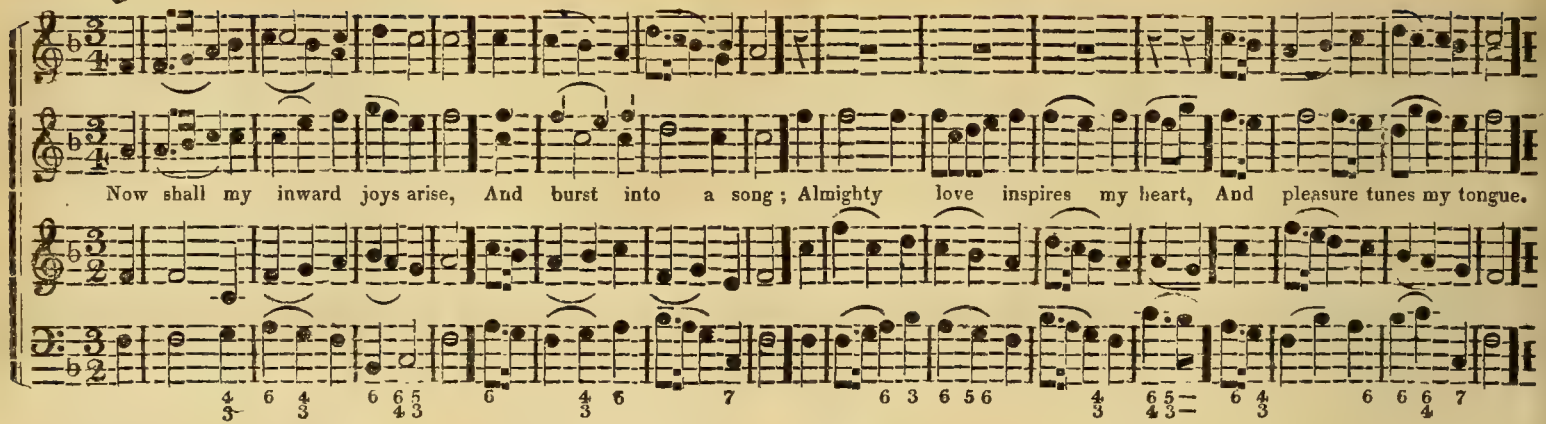

My lot is fall'n in that blest land; Where God is tru - ly known; He fills my
He fills my cup with lib' - ral, lib' - ral hand; 'Tis—
cup with lib' - ral hand, with lib' - ral hand; 'Tis he supports my throne. 'Tis he, 'Tis he supports my throne.
He fills my cup with lib' - ral, lib' - ral hand; 'Tis—

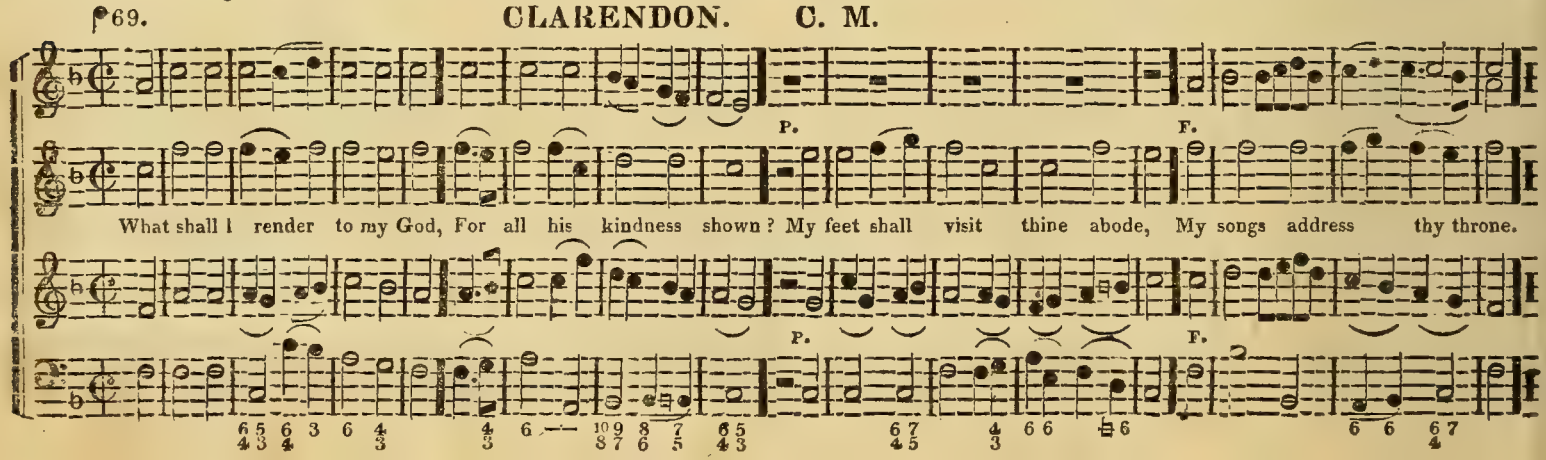
While shepherds watch'd their flocks by night All seated on the ground; The angel of the Lord came down, And glory shone around,

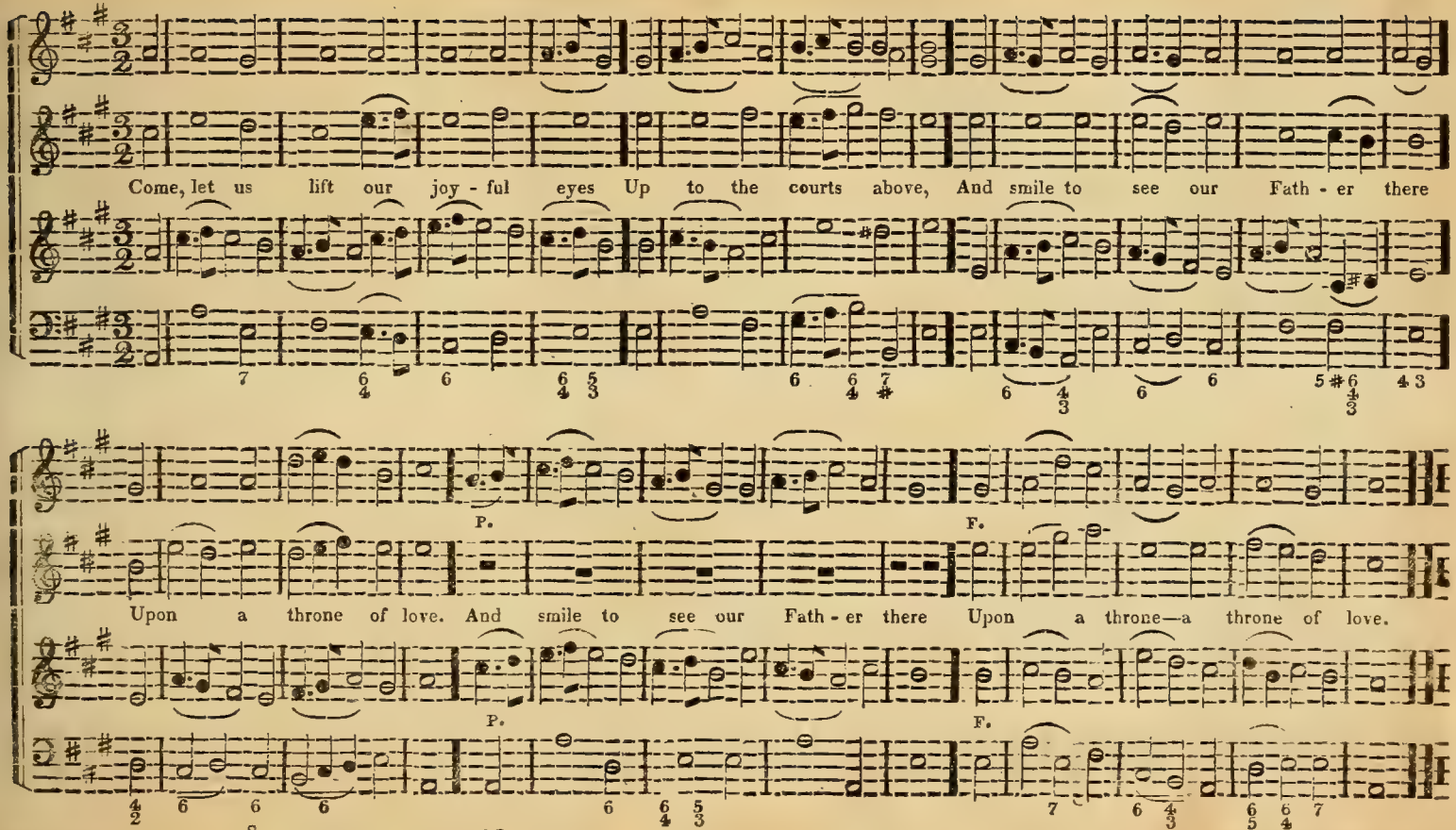
P. F.

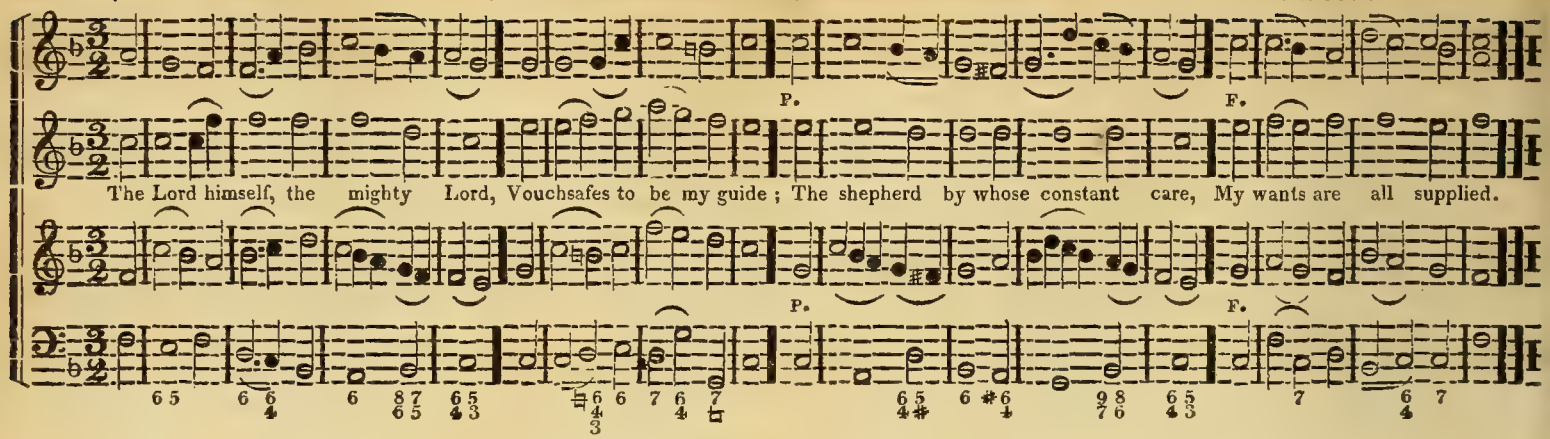
"Fear not," said he, (for mighty dread Had seiz'd their troubled mind,) "Glad tidings of great joy I bring, To you and all man - kind."

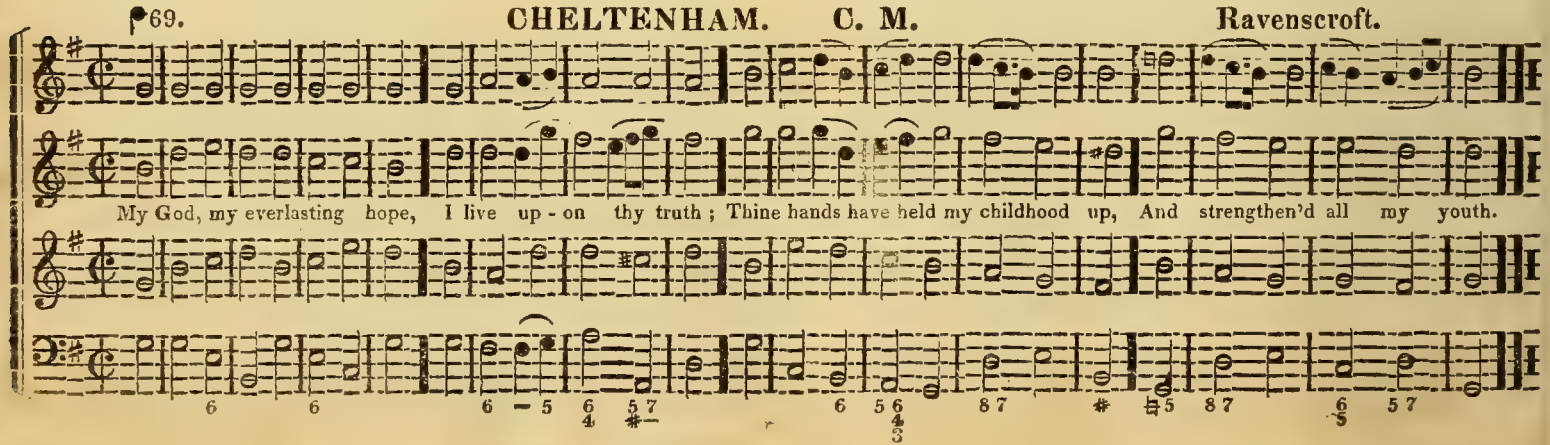
P. F.


84.
IRISH. C. M.
A. Williams.
Now shall my inward joys arise, And burst into a song; Almighty love inspires my heart, And pleasure tunes my tongue.


69.
CLARENDON. C. M.
P.
F.
What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.
P.
F.


Come, let us lift our joy - ful eyes Up to the courts above, And smile to see our Fath - er there
P.
F.
Upon a throne of love. And smile to see our Fath - er there Upon a throne—a throne of love.
P.
F.


88.
FOUNDLING. C. M.
I. Scott.
P.
F.
The Lord himself, the mighty Lord, Vouchsafes to be my guide ; The shepherd by whose constant care, My wants are all supplied.
P.
F.


69.
CHELTENHAM. C. M.
Ravenscroft.
My God, my everlasting hope, I live up - on thy truth ; Thine hands have held my childhood up, And strengthen'd all my youth.

84. **COMPTON.** C. M. Dr. Croft.

Second Treble.

Raise thee, my soul, fly up and run Thro' ev'ry heav'nly street, And say, there's nought below the sun, That's worthy of thy feet.

88. **ASYLUM.** C. M. Wm. Horsley.

Thee I'll ex - tol, my God and King, Thy endless praise proclaim; This tribute daily I will bring, And ev - er bless thy name.

GENEVA. C. M.

J. Cole.

When all, &c. My rising, &c.

When all thy mercies, O my God, My rising soul sur - veys,

When all, &c.

When all, &c.

Trans - port - ed, &c. In won - der, &c.

Trans - port - ed with the view, I'm lost In wonder, love and praise.

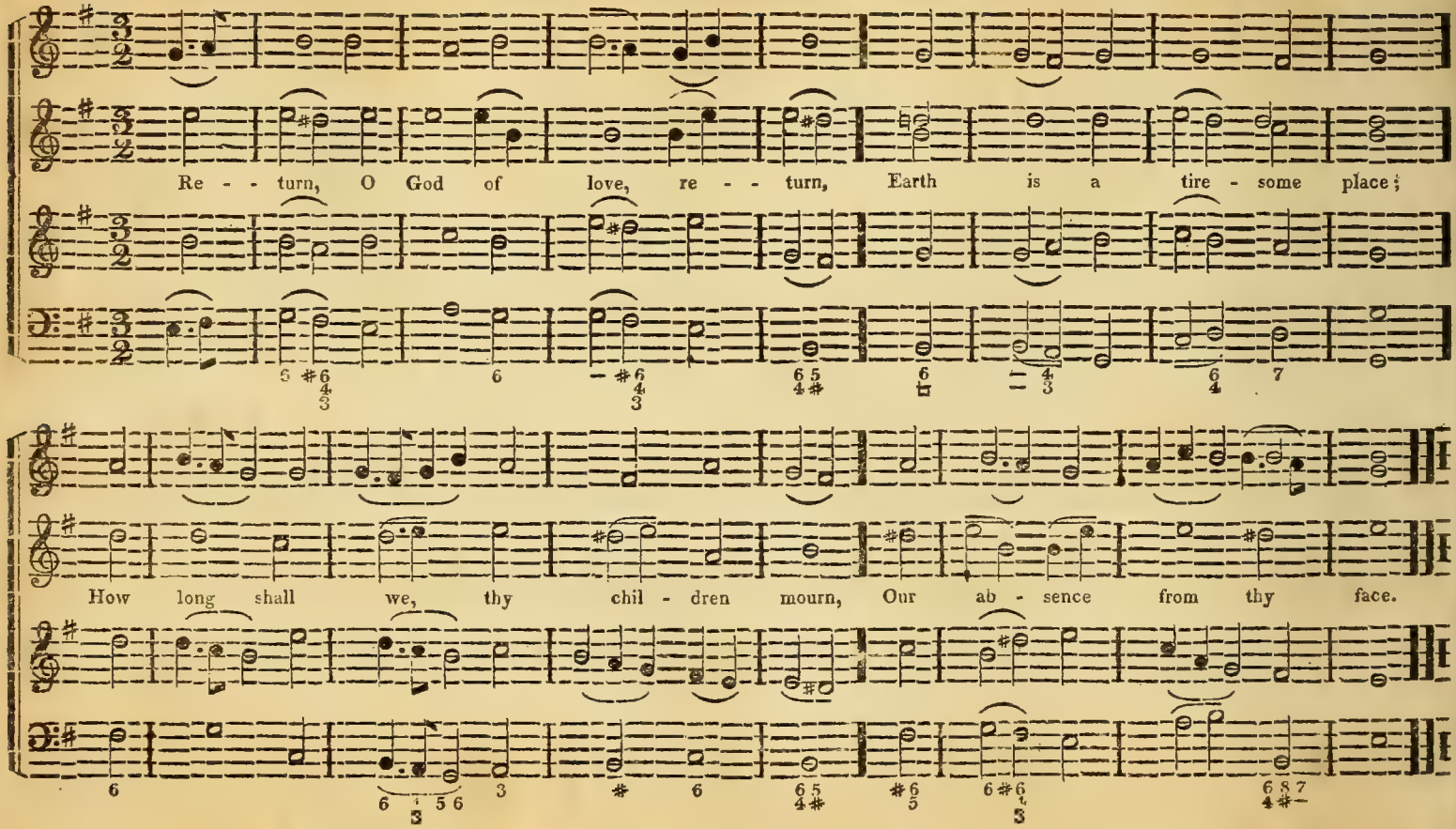
Trans - port - ed, &c.

50. **FUNERAL THOUGHT.** C. M. Smith.

Hark ! from the tombs, a doleful sound, My ears at - tend the cry ; Ye living men, come view the ground, Where you must shortly lie.

84. **EVERSLEY.** C. M. Dr. Nares.

My soul arise ! shake off thy fears, And wipe thy sorrows dry ; Je - sus, in heav'n thy witness bears, Thy record is on high.


Re - - turn, O God of love, re - - turn, Earth is a tire - some place;
How long shall we, thy chil - dren mourn, Our ab - sence from thy face.

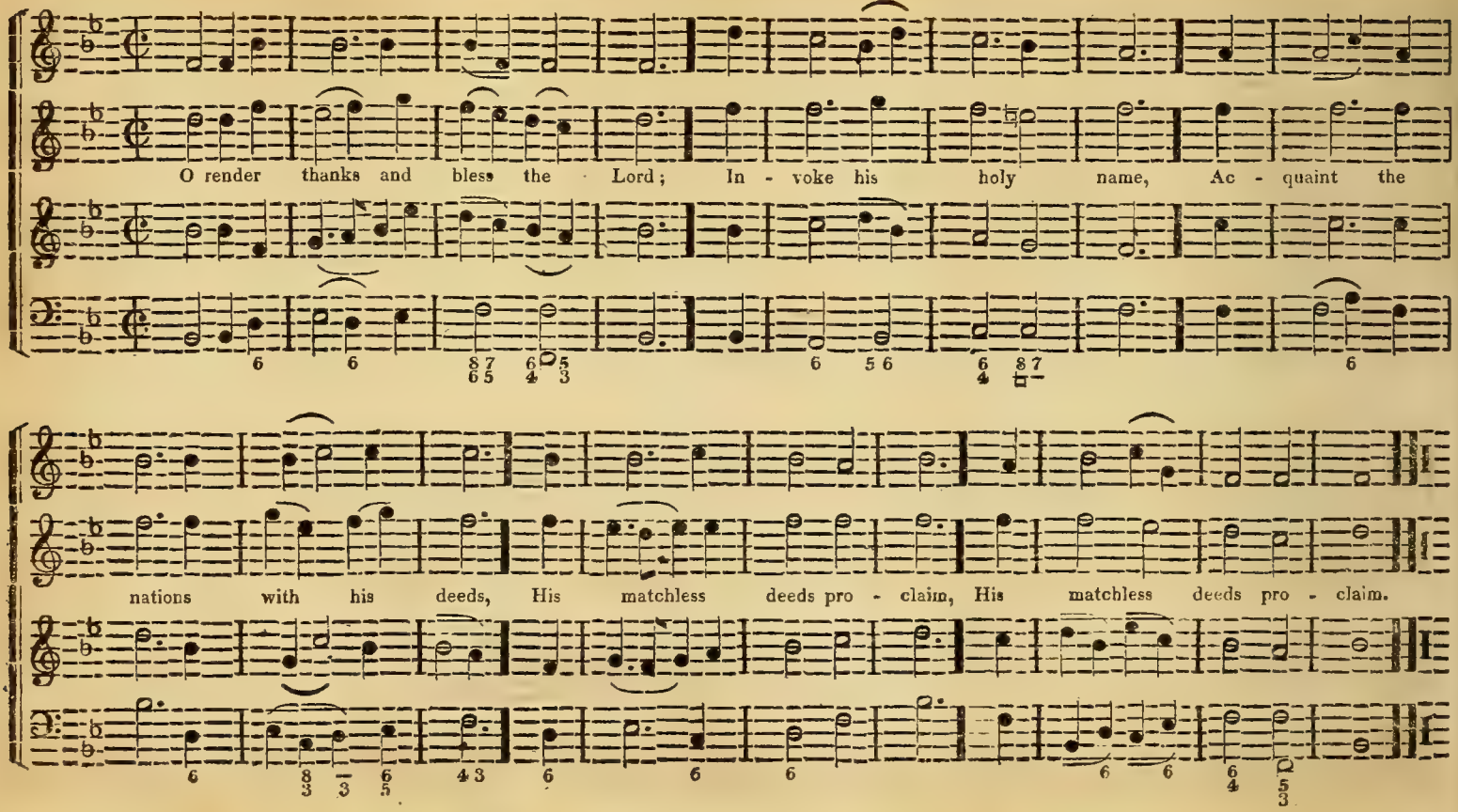
My hiding place, my re - fuge, tow'r, And shield art thou, O Lord; I firm - ly anchor

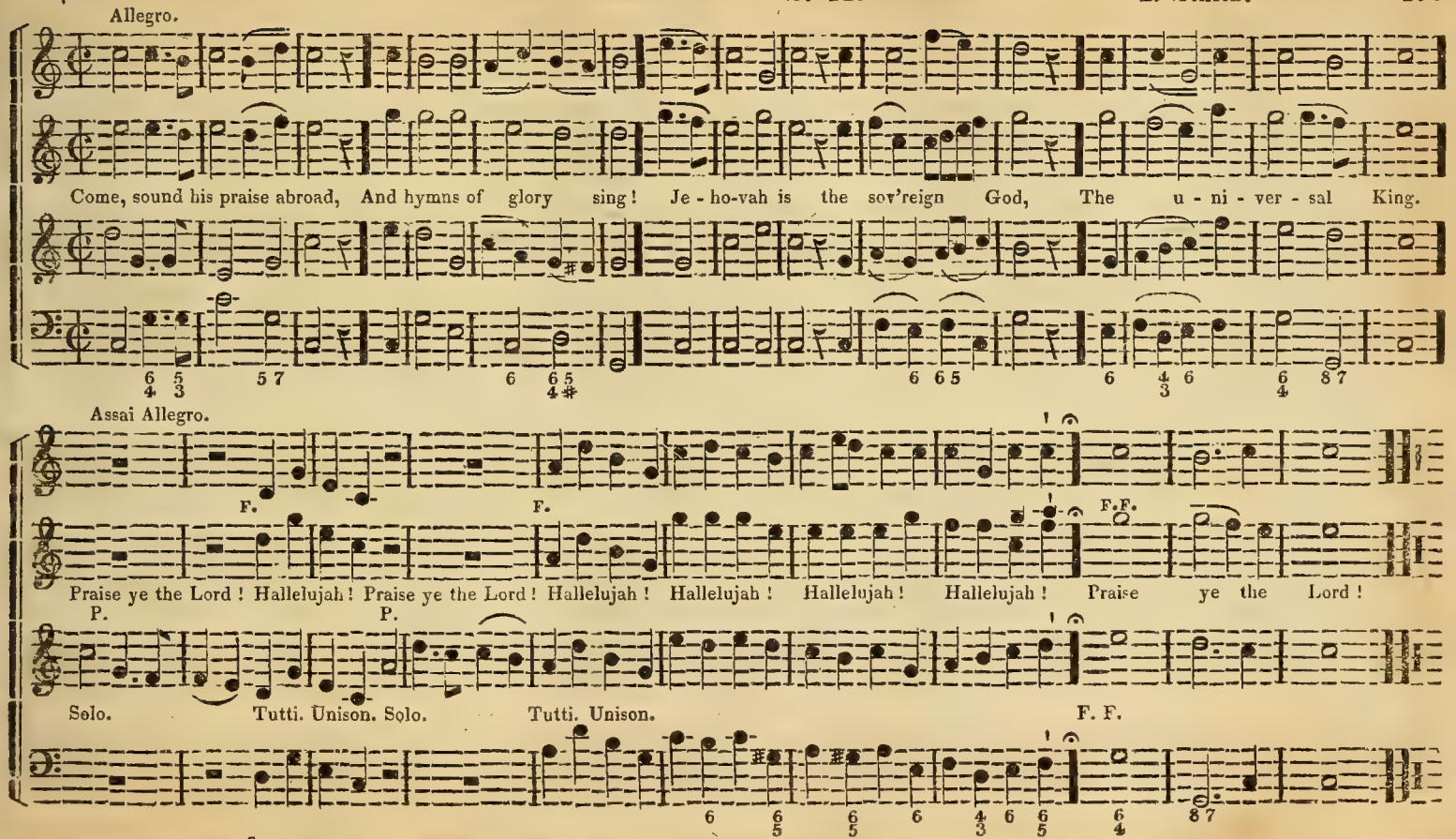
Second Treble. Alto. F.

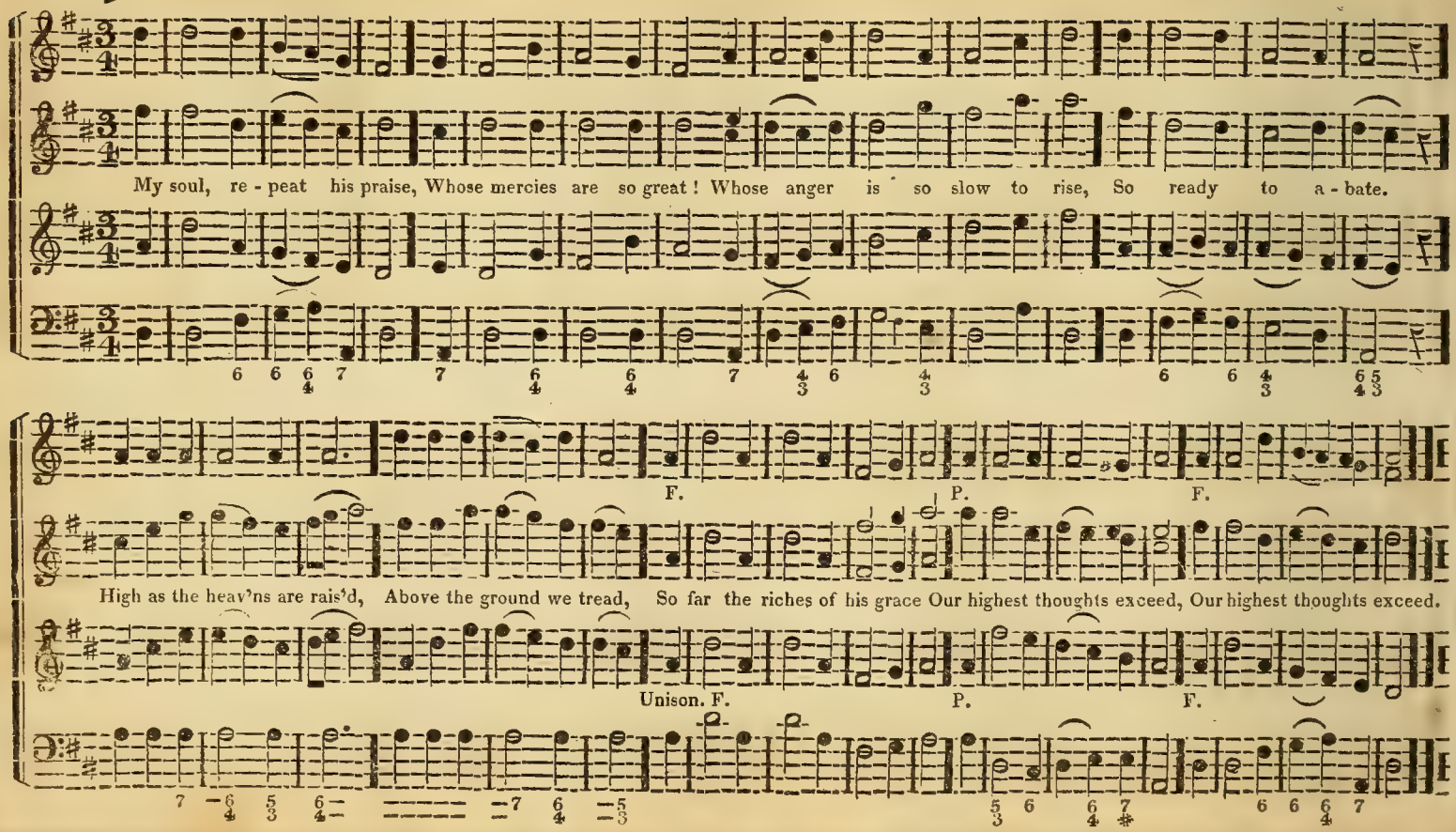
all my hopes, On thy un - err - ing word, On thy un - - err - - ing word.

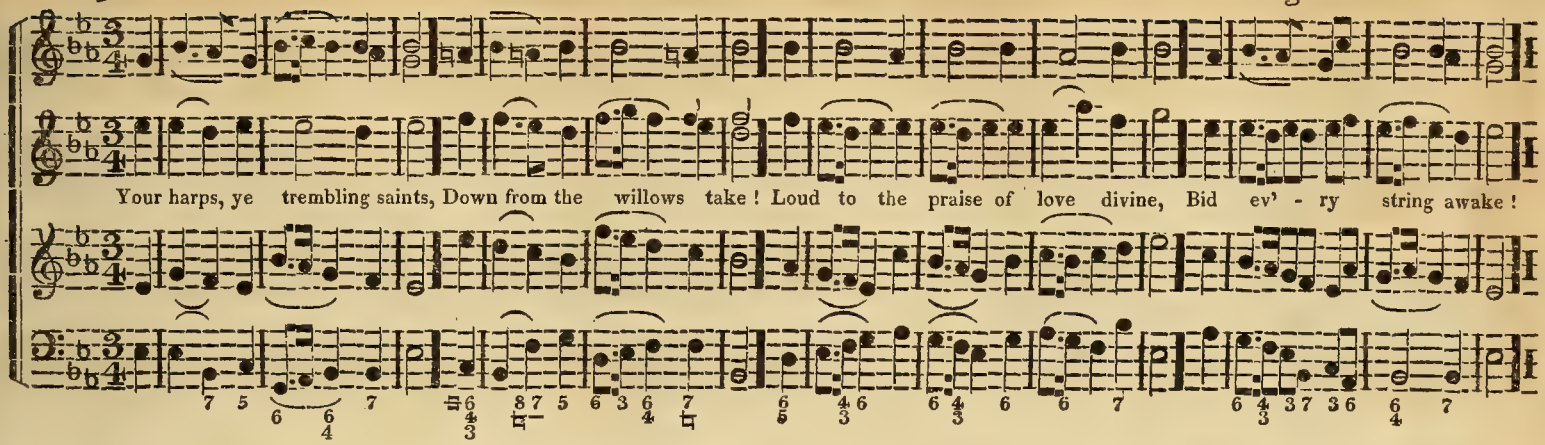
P. F.

BROOMSGROVE. C. M.

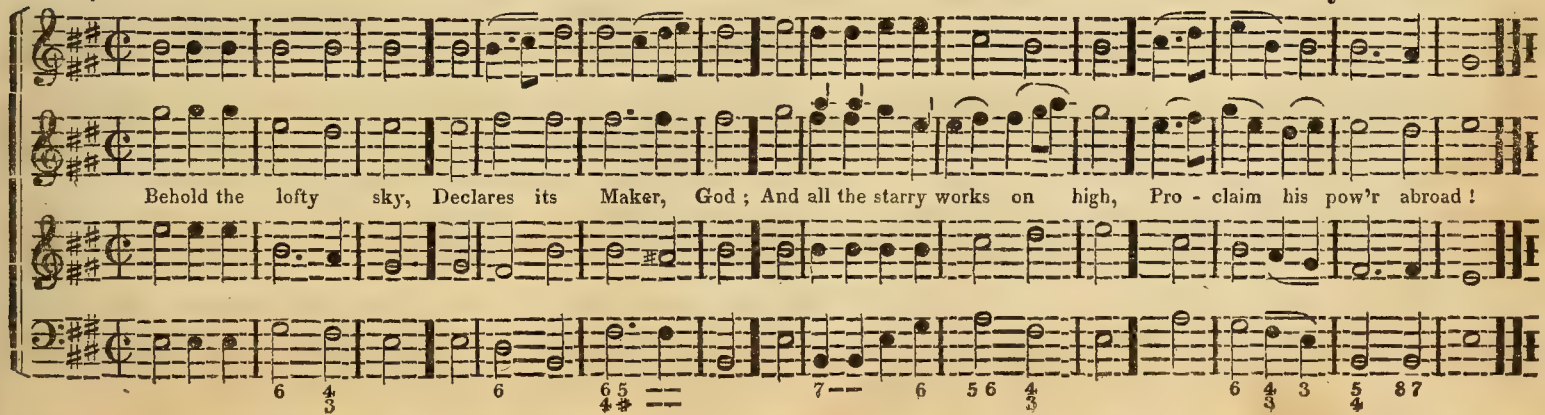



Allegro.
Come, sound his praise abroad, And hymns of glory sing! Je - ho-vah is the sov'reign God, The u - ni - ver - sal King.
Assai Allegro.
F.
F.
F.F.
Praise ye the Lord! Hallelujah! Praise ye the Lord! Hallelujah! Hallelujah! Hallelujah! Hallelujah! Praise ye the Lord!
P.
P.
Solo.
Tutti. Unison. Solo.
Tutti. Unison.
F. F.


My soul, re - peat his praise, Whose mercies are so great! Whose anger is so slow to rise, So ready to a - bate.
F.
P.
F.
High as the heav'ns are rais'd, Above the ground we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed.
Unison. F.
P.
F.



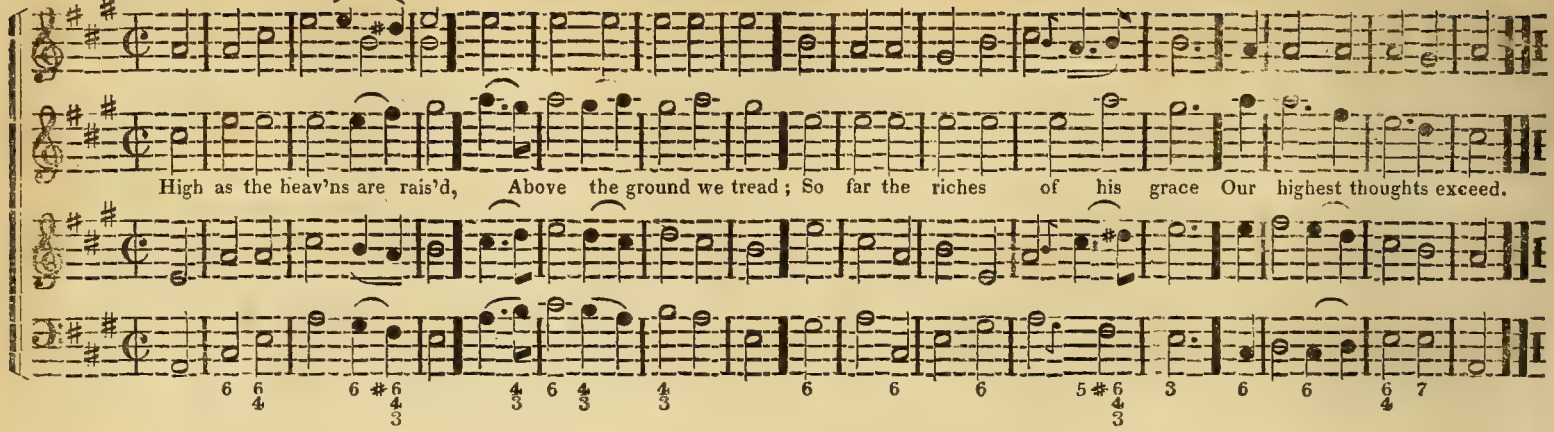
72. WESTMINSTER. S. M. Dr. Boyce.



72.

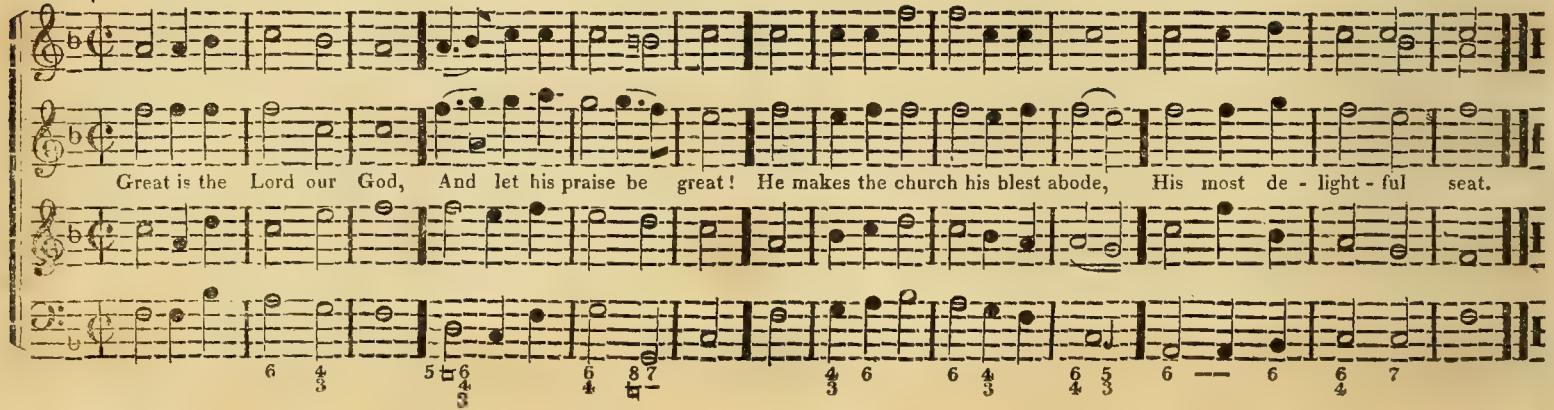
St. THOMAS. S. M.

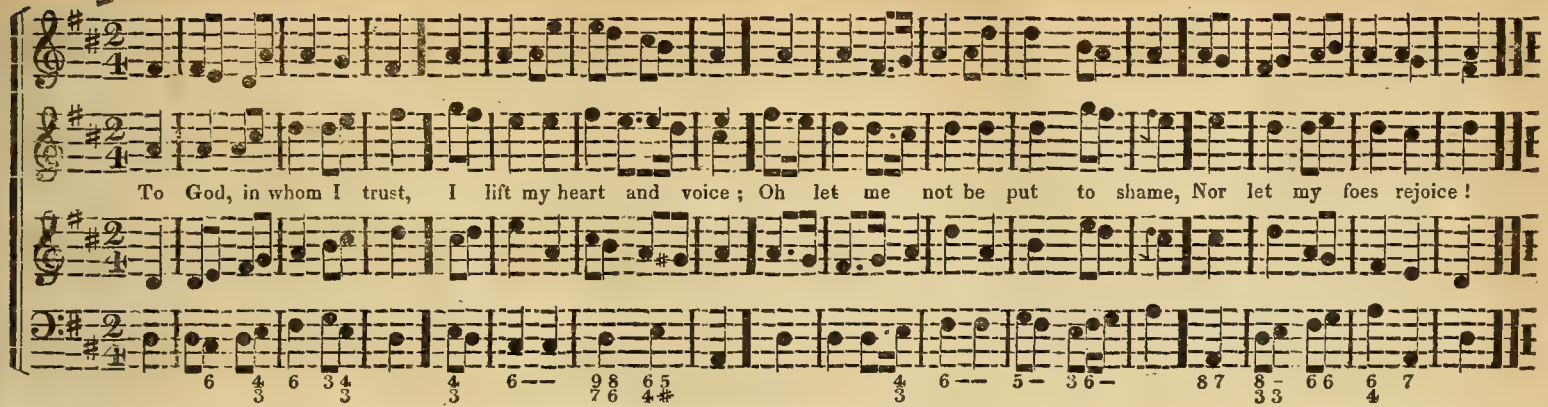
A. Williams.

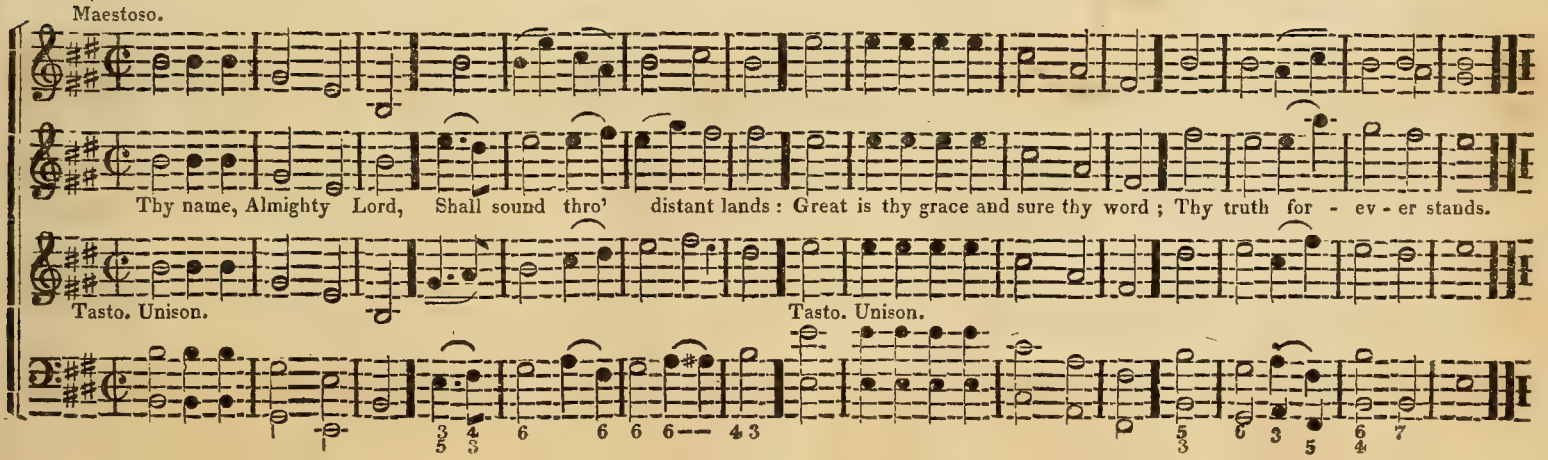


66.

DOVER. S. M.




66.
EASTBURN. S. M.
Harwood.
To God, in whom I trust, I lift my heart and voice; Oh let me not be put to shame, Nor let my foes rejoice!


69.
Maestoso.
CLAPTON. S. M.
Jones.
Thy name, Almighty Lord, Shall sound thro' distant lands: Great is thy grace and sure thy word; Thy truth for - ev - er stands.
Tasto. Unison.
Tasto. Unison.

69. **SHIRLAND. S. M.** Stanley.

P. F.

Behold the morning sun, Begins his glorious way; His beams through all the na - tions run, And life and light convey.

F.

69. **ATHOL. S. M.** Rev. R. Harrison.

How various and how new, Are thy com - pas - sions, Lord? Each morning shall thy mercy shew, Each night thy love record.

84. **SUTTON. S. M.**

Maker and sovereign Lord, Of heav'n and earth and seas, Thy prov - i - dence confirms thy word, And answers thy decrees.

84. **BEVERIDGE. S. M.** A. Williams.

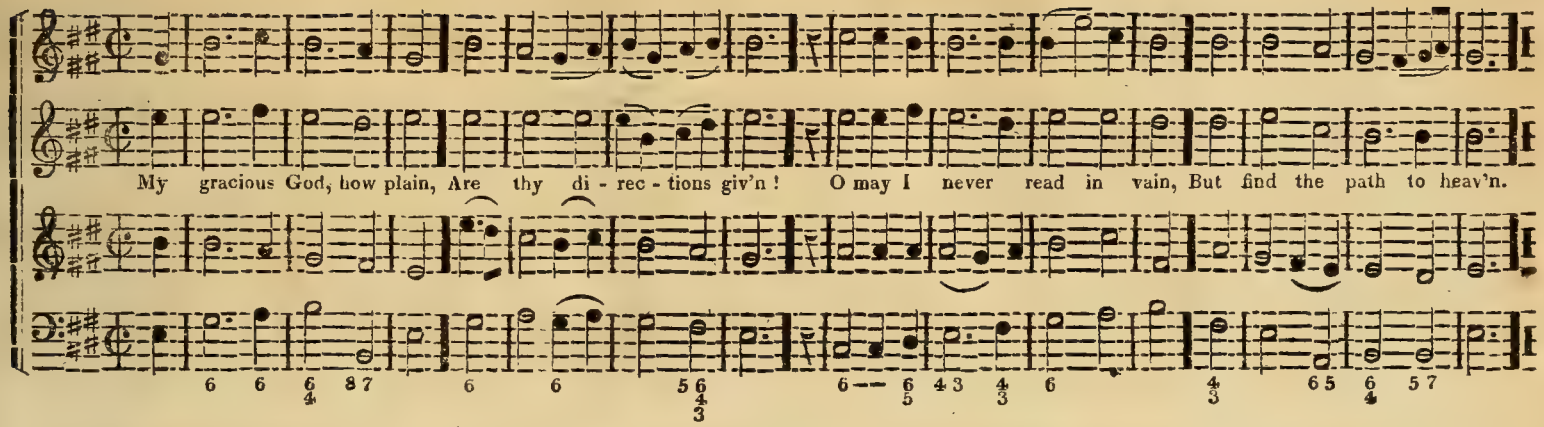
Welcome, sweet day of rest, That saw the Lord arise! Welcome to this re - viv - ing breast, And these re - joic - ing eyes!

He leads me to the hills, Where saints are blest a - bove, Where joy like morning

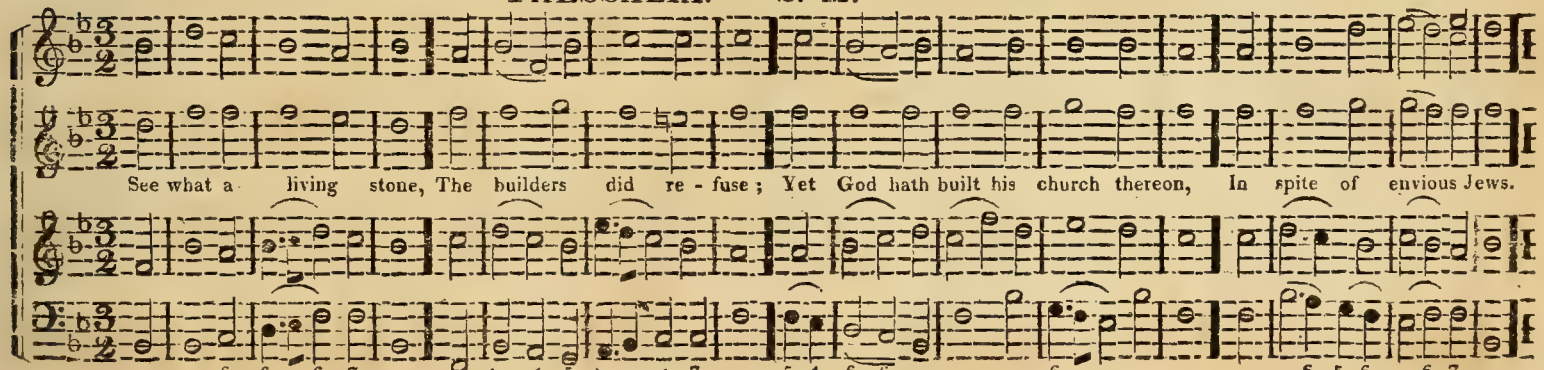
P. F.

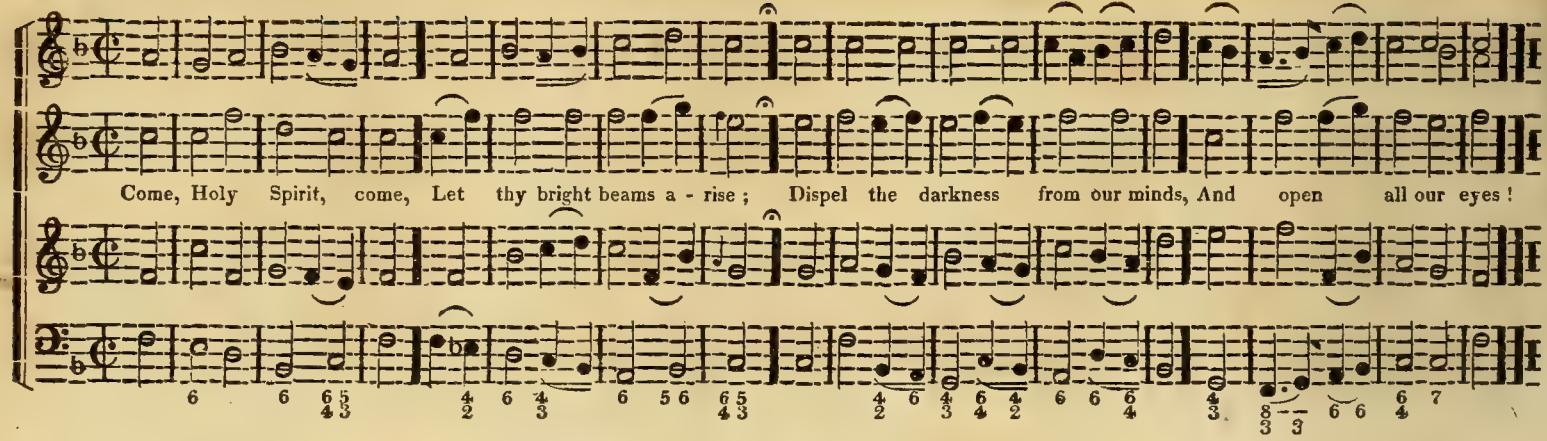
dew dis - tils, And all the air is love. And all the air is love.

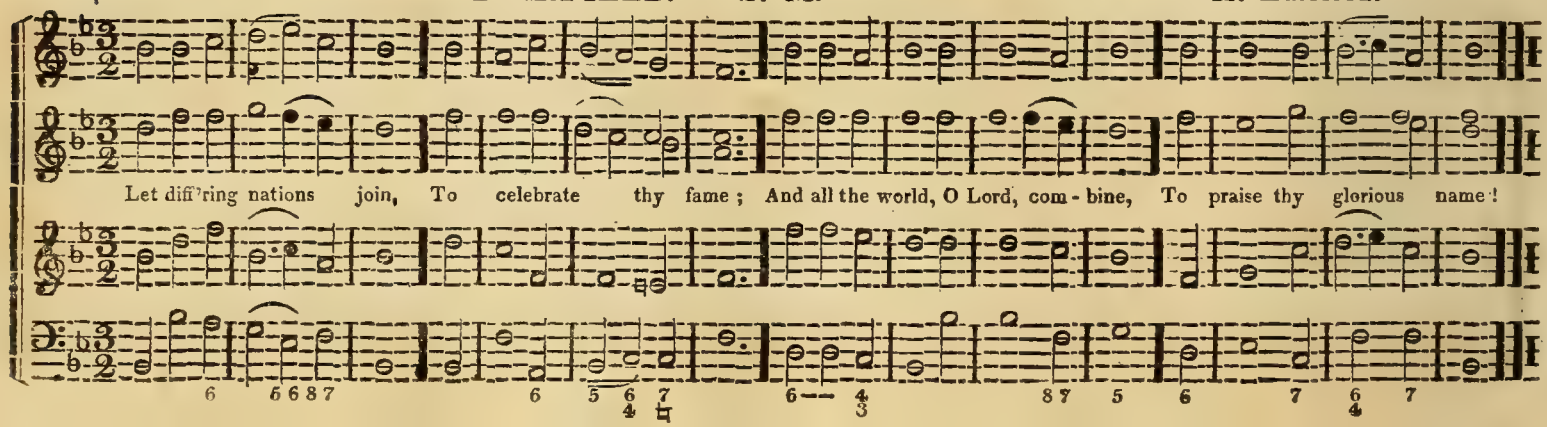
P. F.



THESSALIA. S. M.




69.
INVOCATION. S. M.
Lockhart.
Come, Holy Spirit, come, Let thy bright beams a - rise ; Dispel the darkness from our minds, And open all our eyes !


84.
FAIRFIELD. S. M.
R. Harrison.
Let diff'ring nations join, To celebrate thy fame ; And all the world, O Lord, com - bine, To praise thy glorious name !

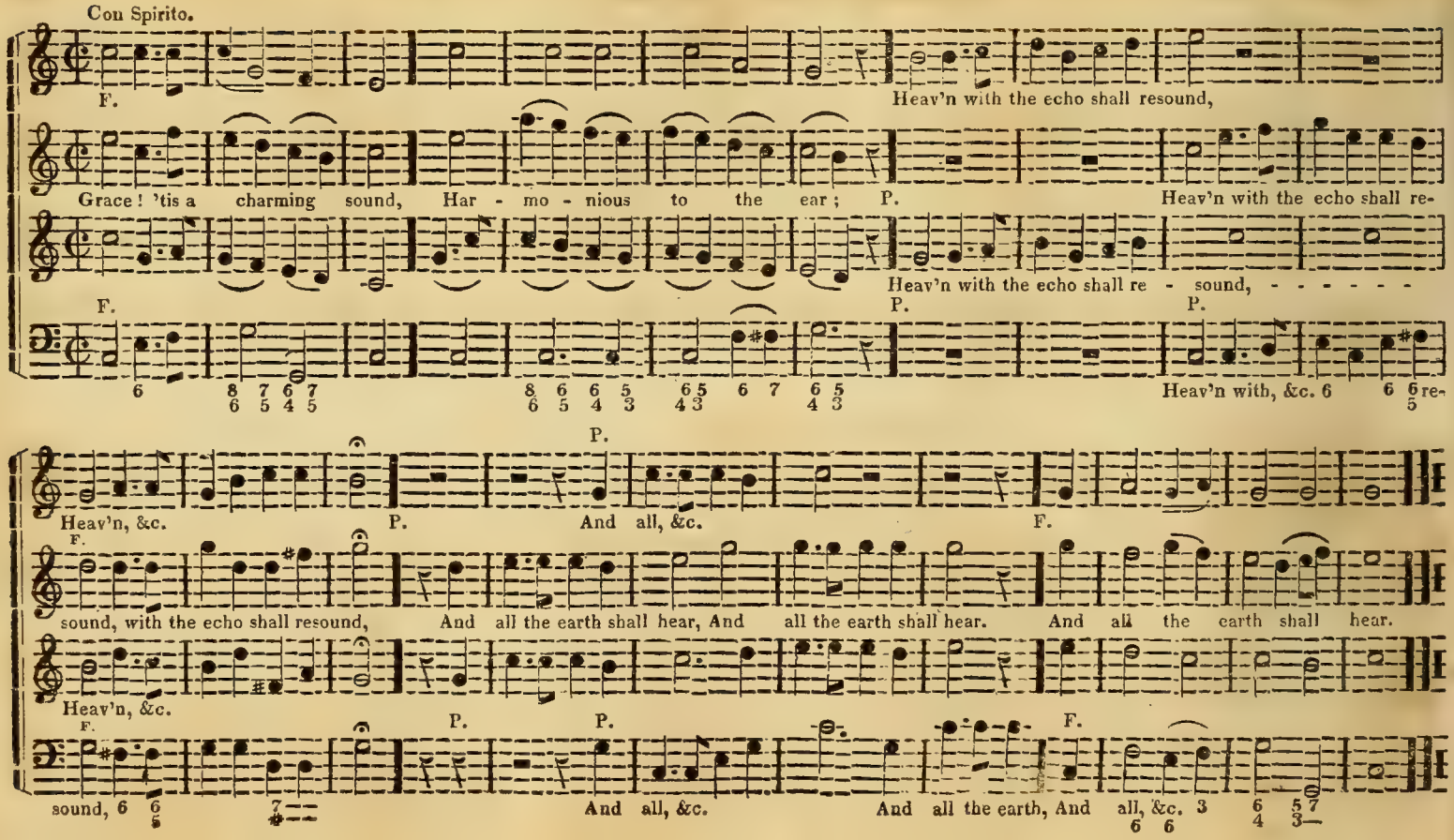
69. **BLANDENBURG.** S. M. German.

Exalt the Lord our God, And worship at his feet; His nature is all ho - li - ness, And mercy is his seat.

69. **CROYDON.** S. M. German.

The God Je - ho - vah reigns, Let all the nations fear; Let sinners tremble at his throne, And saints be humble there.

NORTHAMPTON. S. M.



72. **WATCHMAN.** S. M. Leach.

My soul with patience waits, For thee the living God; My hopes are on thy promise built, Thy nev - er failing word.

60. **AYLESBURY.** S. M. Dr. Green.

From lowest depths of woe, To God I send my cry: Lord, hear my sup - pli - cat - ing voice, And gra - cious - ly re - ply!

80.

LITTLE MARLBOROUGH. S. M.

To God, in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes rejoice!

80.

DUNBAR. S. M.

Corelli.

Grave.

When overwhelm'd with grief, My heart within me dies, Helpless and far from all re - lief, To heav'n I lift my eyes.

60. **YARMOUTH. S. M.** **Dr. Wainwright.**

For my desponding soul, What comfort shall I find; Where is the sovereign healing balm, For an af - flict - ed mind.

60. **St. BRIDE's. S. M.** **Dr. Howard.**

Lamentevole.

And must this body die? This mortal frame decay? And must these ac - tive limbs of mine, Lie mould'ring in the clay?

PECKHAM. S. M.

Isaac Smith.

How pleas'd was I to hear The friends of Zi - - on say,

Now to her courts let us re - - pair, And keep the sol - emn day.

76. **PRINCETON. S. M.** B. Jacob.

Blest are the sons of peace, Whose hearts and hopes are one, Whose kind designs to serve and please, Thro' all their actions run. Thro' all, &c.

Tasto. Solo.

88. **FROOME. S. M.** I. Husband.

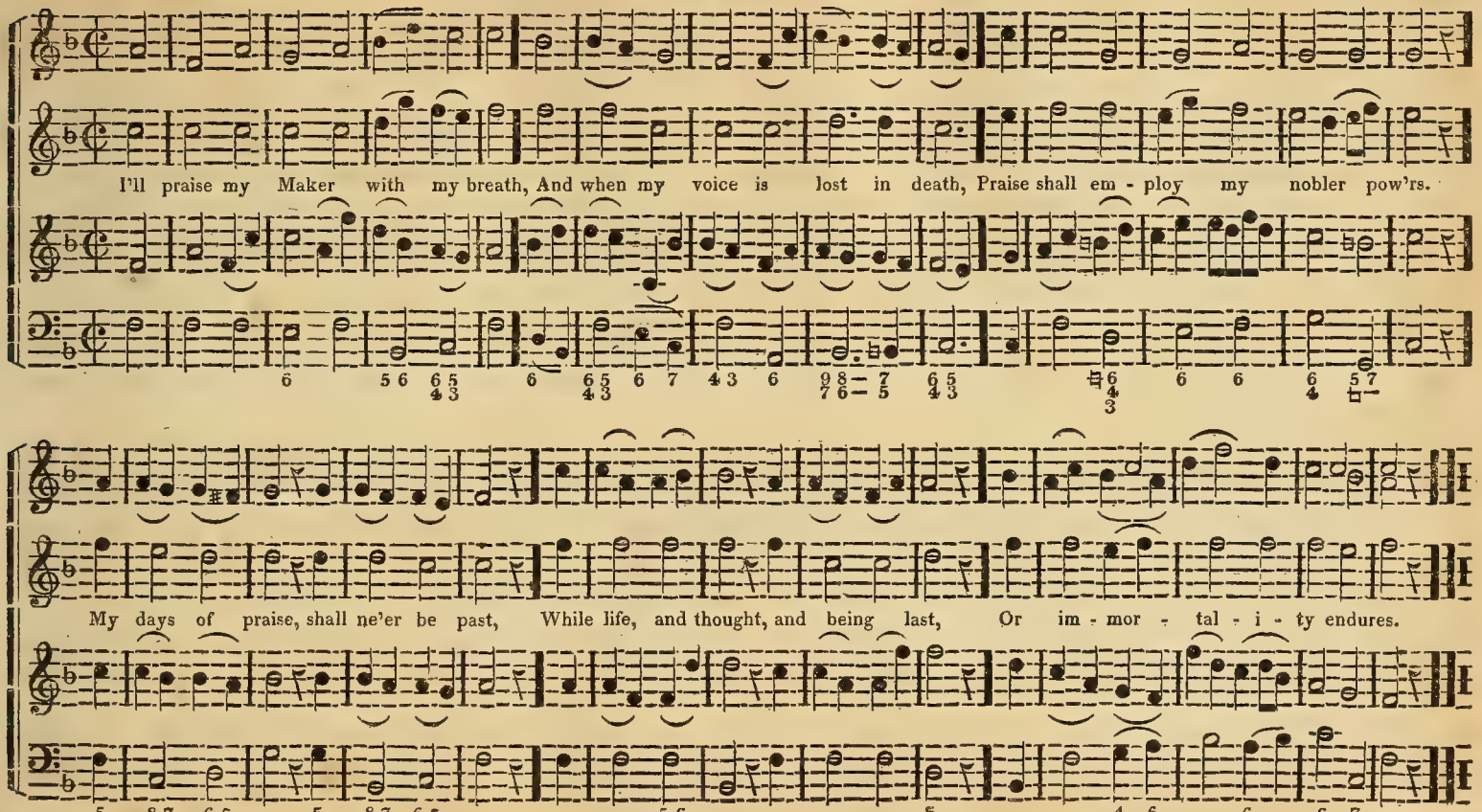
P. F.

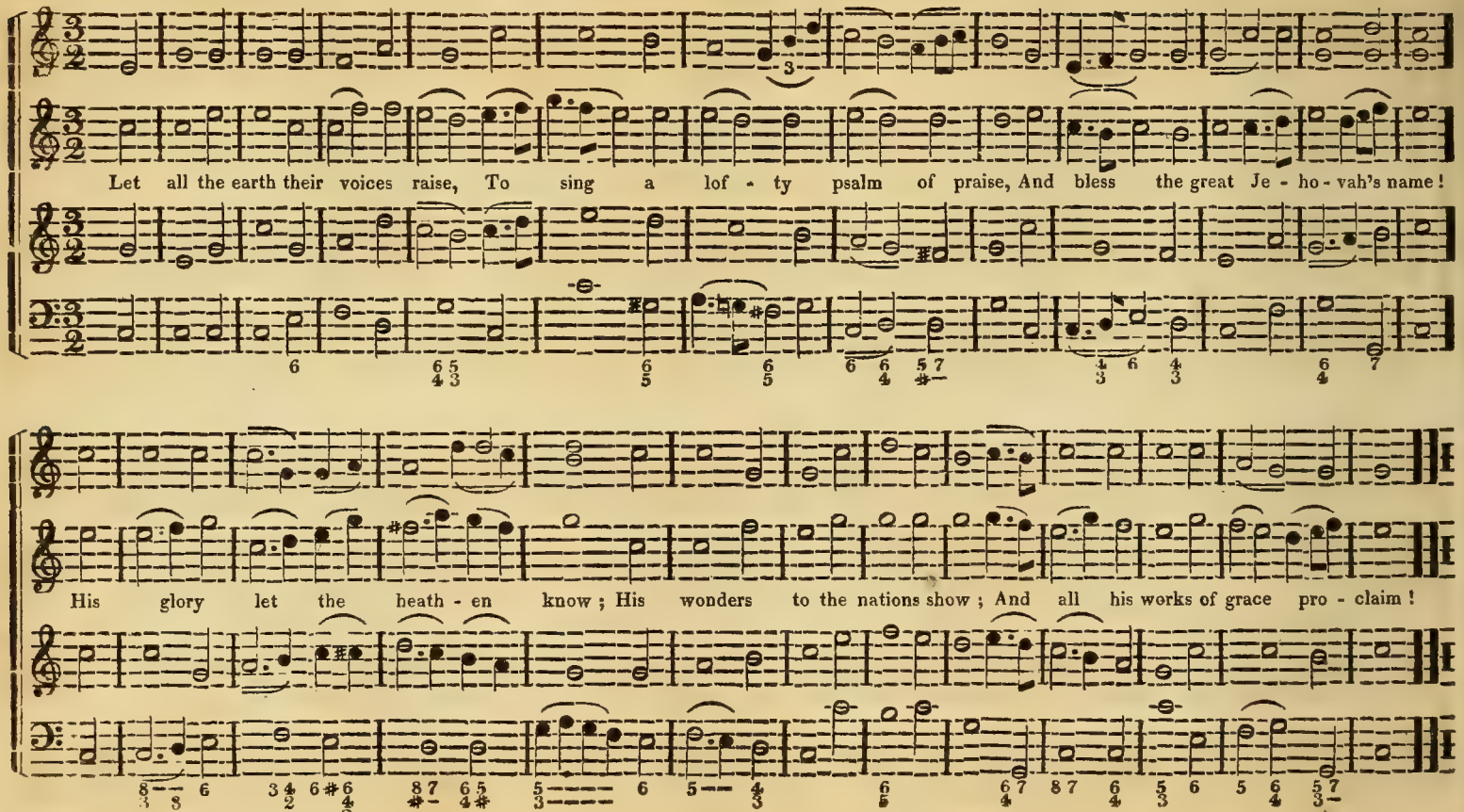
Ye saints, in concert join, Your tuneful voic - es raise ; And celebrate in songs divine, Your great Creator's praise. Your great Creator's praise.

P. F.

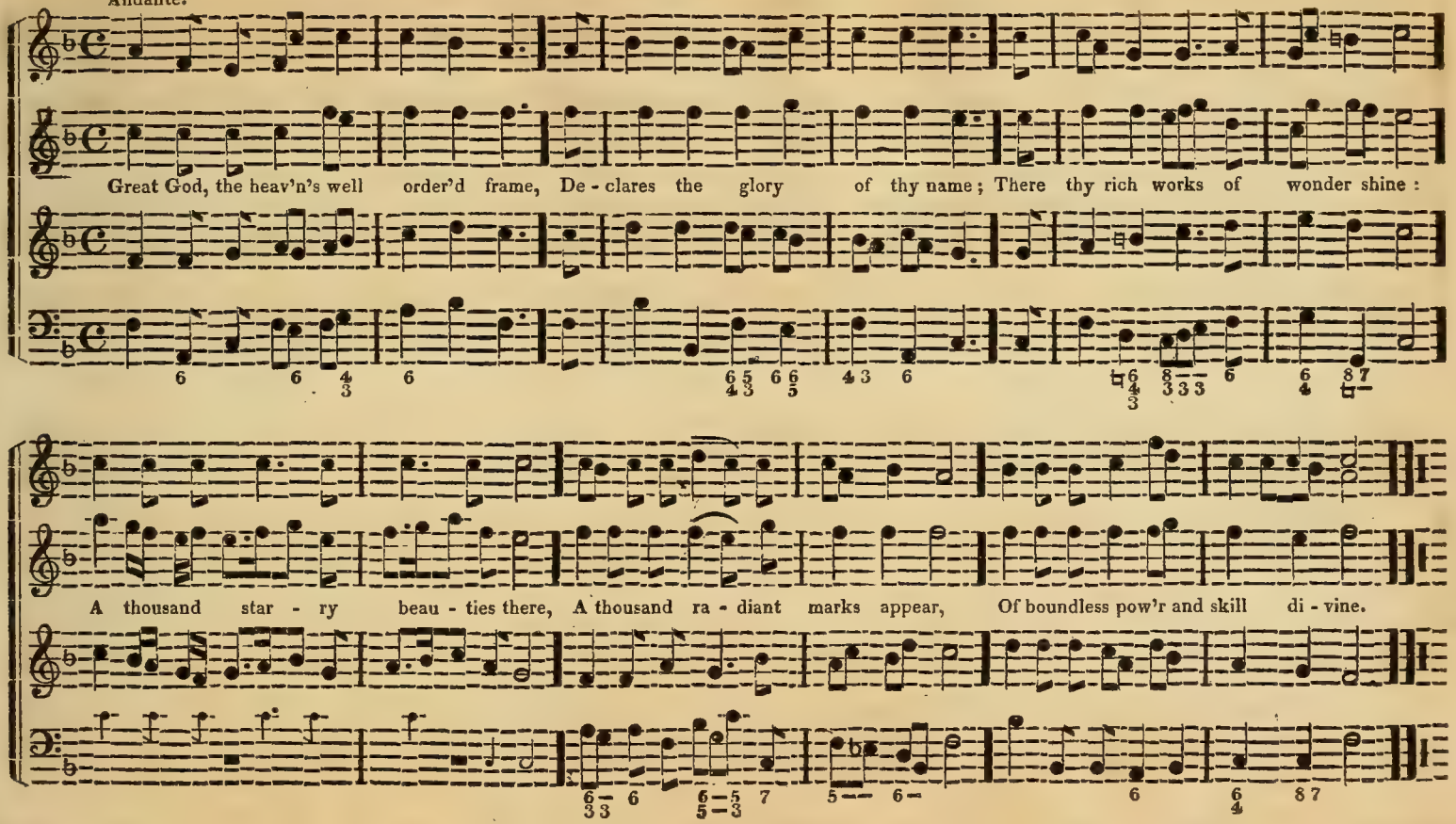
Ye saints and servants of the Lord, The triumphs of his name record; His sacred name for - ev - er bless. Where'er the

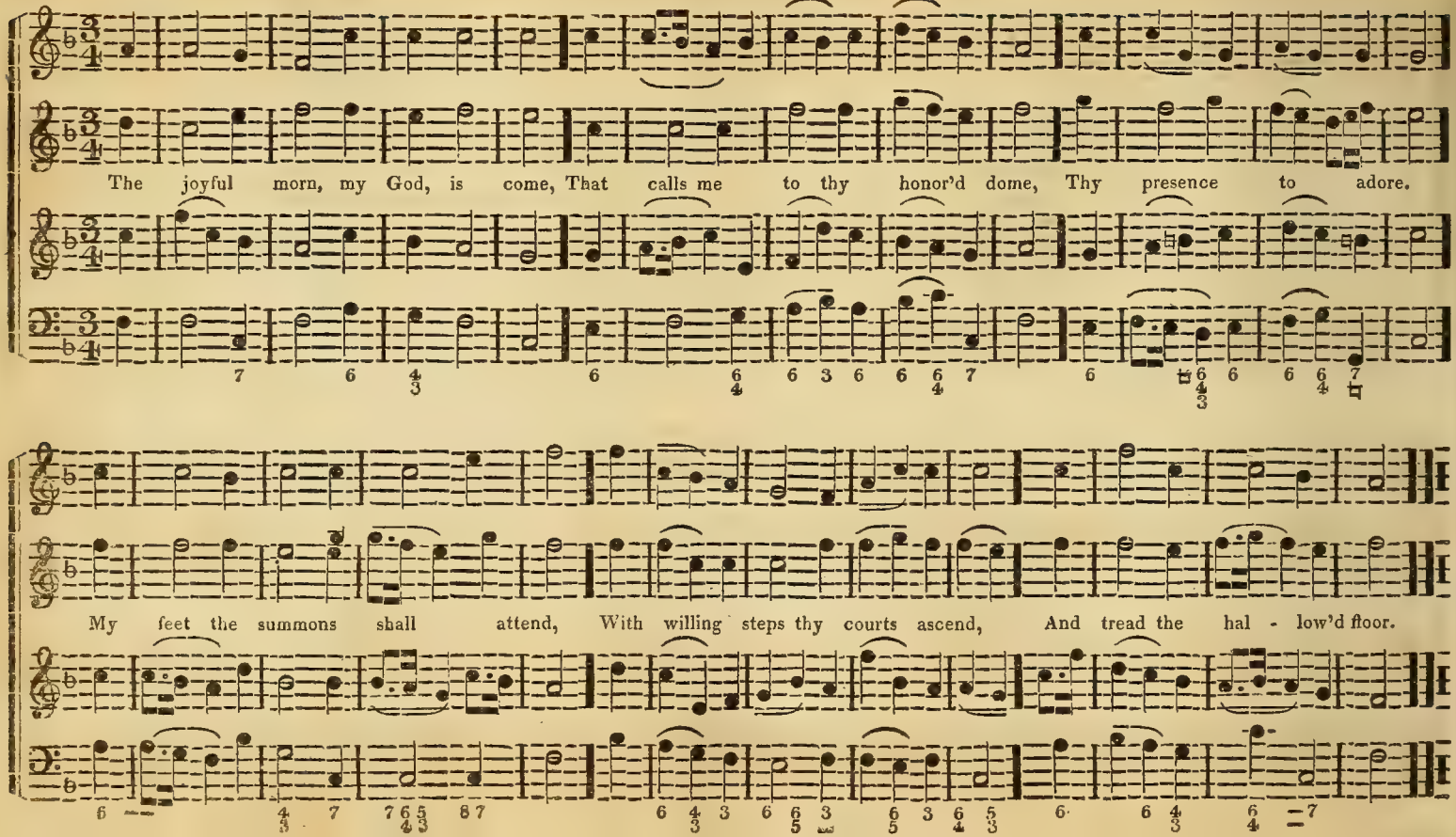
circling sun displays His ris - ing beams or set - ting rays, Due praise to his great name address. Due praise to his great name address.

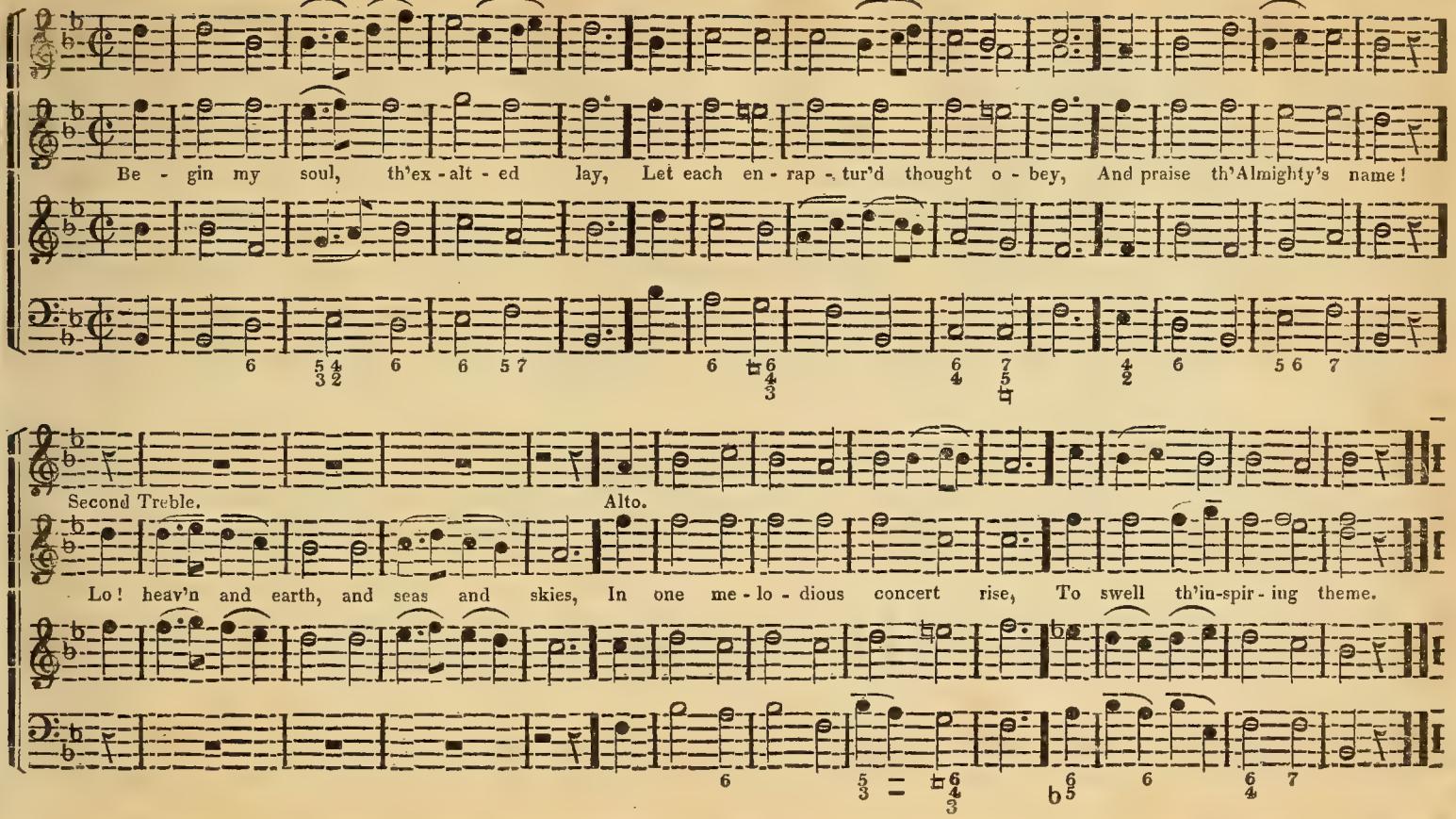

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall em - ploy my nobler pow'rs.
My days of praise, shall ne'er be past, While life, and thought, and being last, Or im - mor - tal - i - ty endures.


Let all the earth their voices raise, To sing a lof - ty psalm of praise, And bless the great Je - ho - vah's name!
His glory let the heath - en know; His wonders to the nations show; And all his works of grace pro - claim!

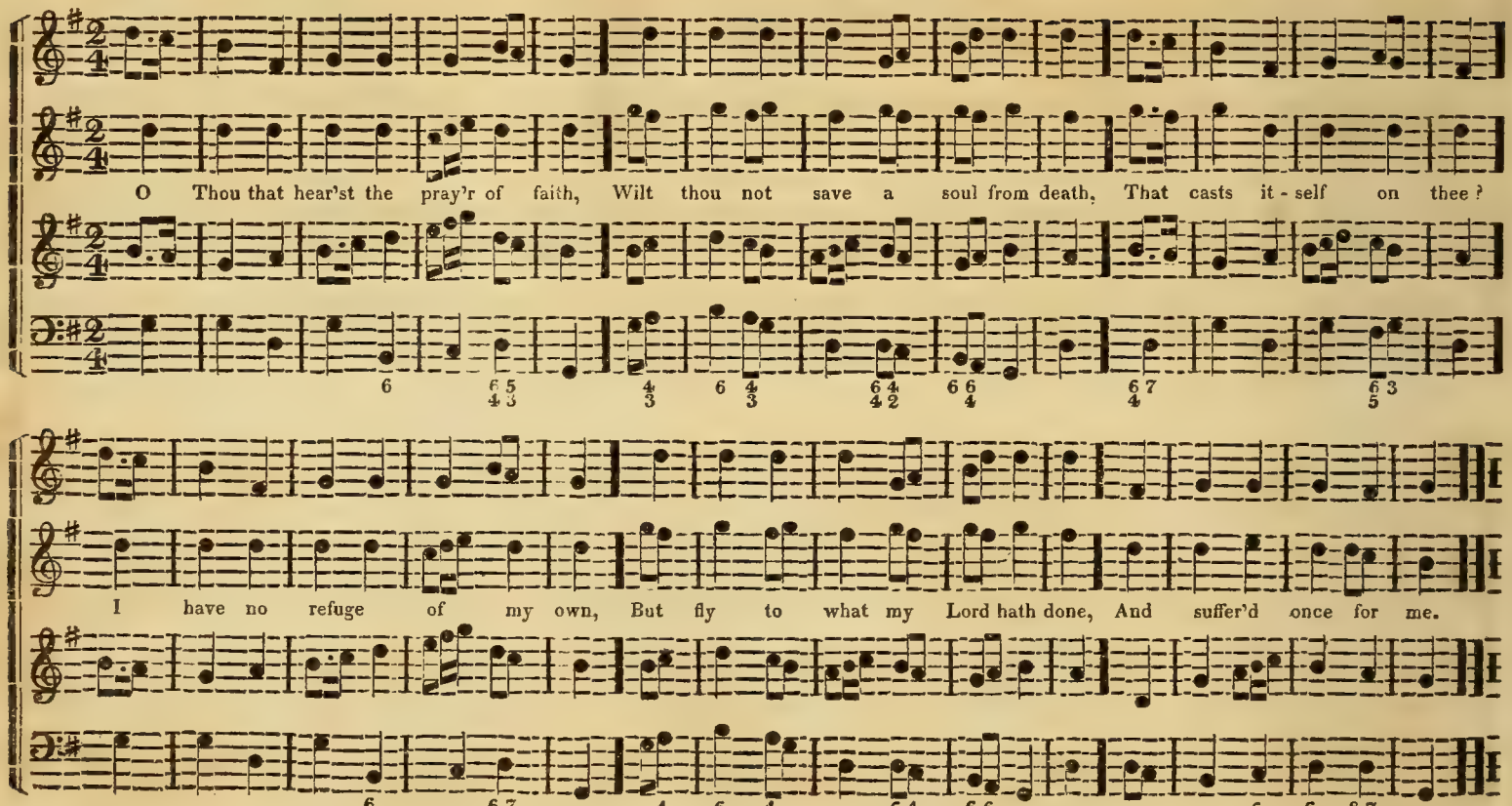
Andante.

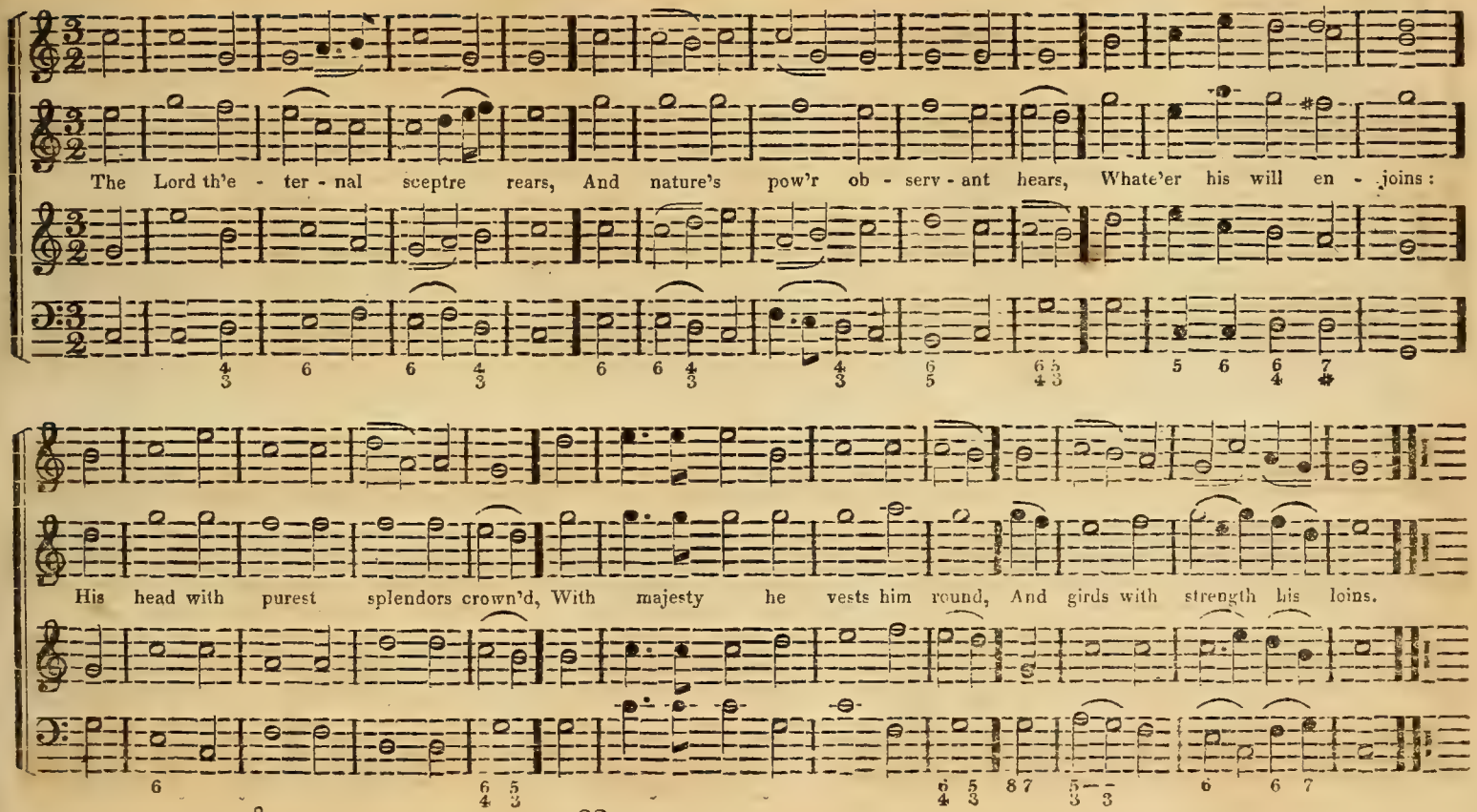

Great God, the heav'n's well order'd frame, De - clares the glory of thy name; There thy rich works of wonder shine:
A thousand star - ry beau - ties there, A thousand ra - diant marks appear, Of boundless pow'r and skill di - vine.


The joyful morn, my God, is come, That calls me to thy honor'd dome, Thy presence to adore.
My feet the summons shall attend, With willing steps thy courts ascend, And tread the hal - low'd floor.


Be - gin my soul, th'ex - alt - ed lay, Let each en - rap - tur'd thought o - bey, And praise th'Almighty's name!
Second Treble.
Alto.
Lo! heav'n and earth, and seas and skies, In one me - lo - dious concert rise, To swell th'in-spir - ing theme.

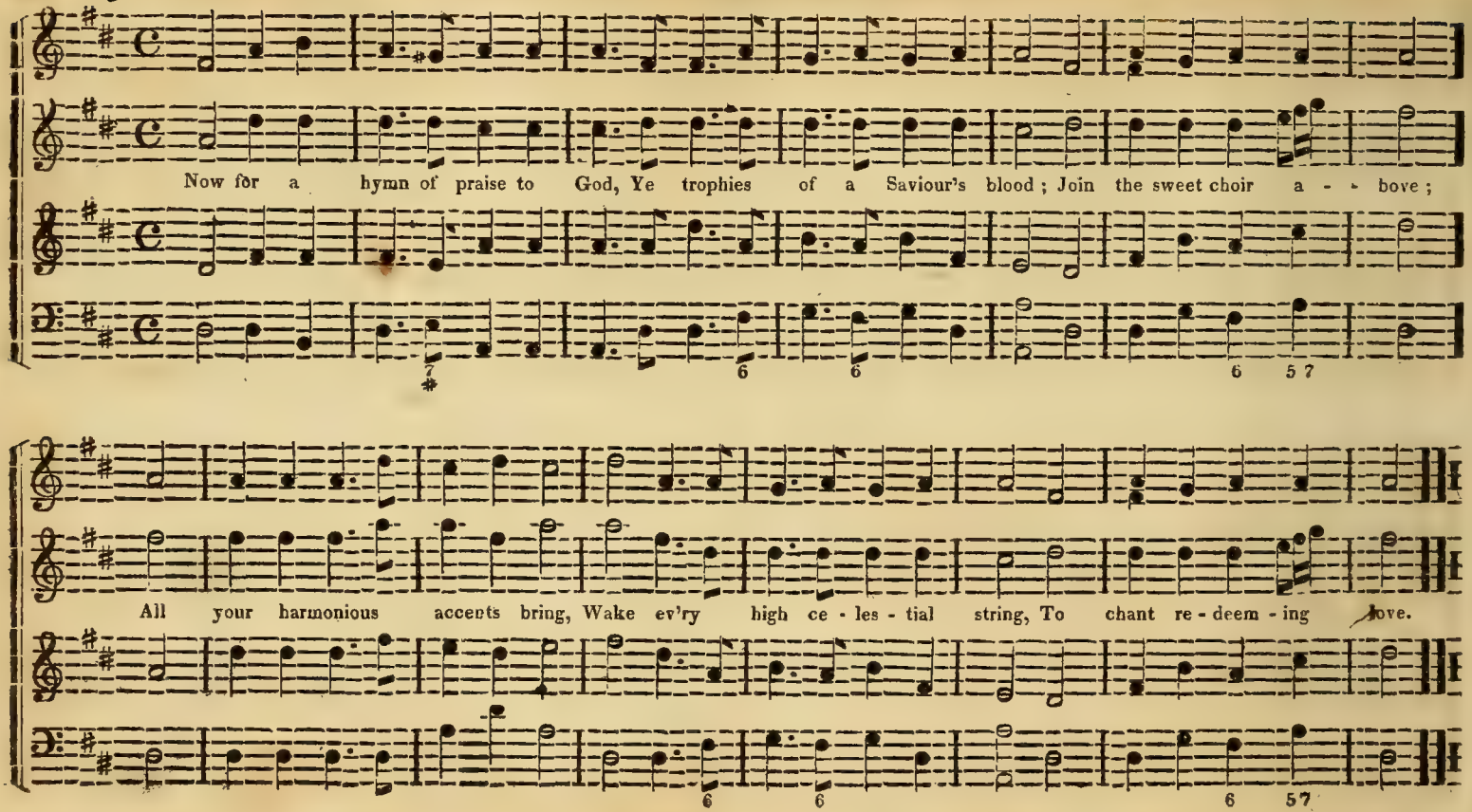
72. **AITHLONE.** **C. P. M.** **German Air.**

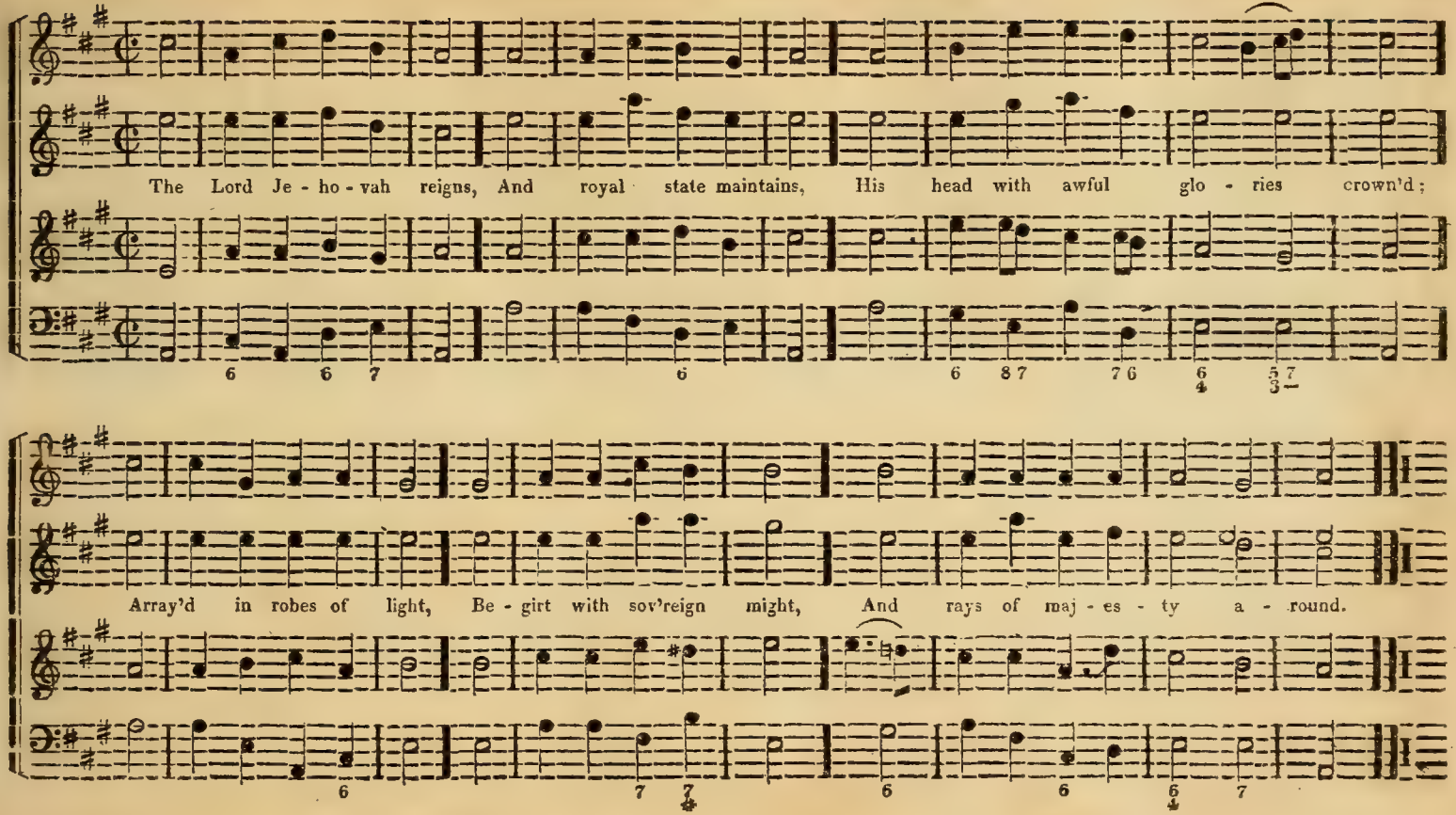



The Lord th'e - ter - nal sceptre rears, And nature's pow'r ob - serv - ant hears, Whate'er his will en - joins:
His head with purest splendors crown'd, With majesty he vests him round, And girds with strength his loins.

92.

REDEEMING LOVE. C. P. M.




The Lord Je - ho - vah reigns, And royal state maintains, His head with awful glo - ries crown'd;
Array'd in robes of light, Be - girt with sov'reign might, And rays of maj - es - ty a - round.

How pleas - ant 'tis to see, Kind - red and friends a - gree, Each in their proper sta - tion move,

And each ful - fil their part, With sym - pa - thiz - ing heart, In all the cares of life and love.

Maestoso.

To God, the mighty Lord, Your joyful thanks re - peat; To him due praise af - ford, As good as

he is great. For God does prove our constant friend, His boundless love shall have no end.

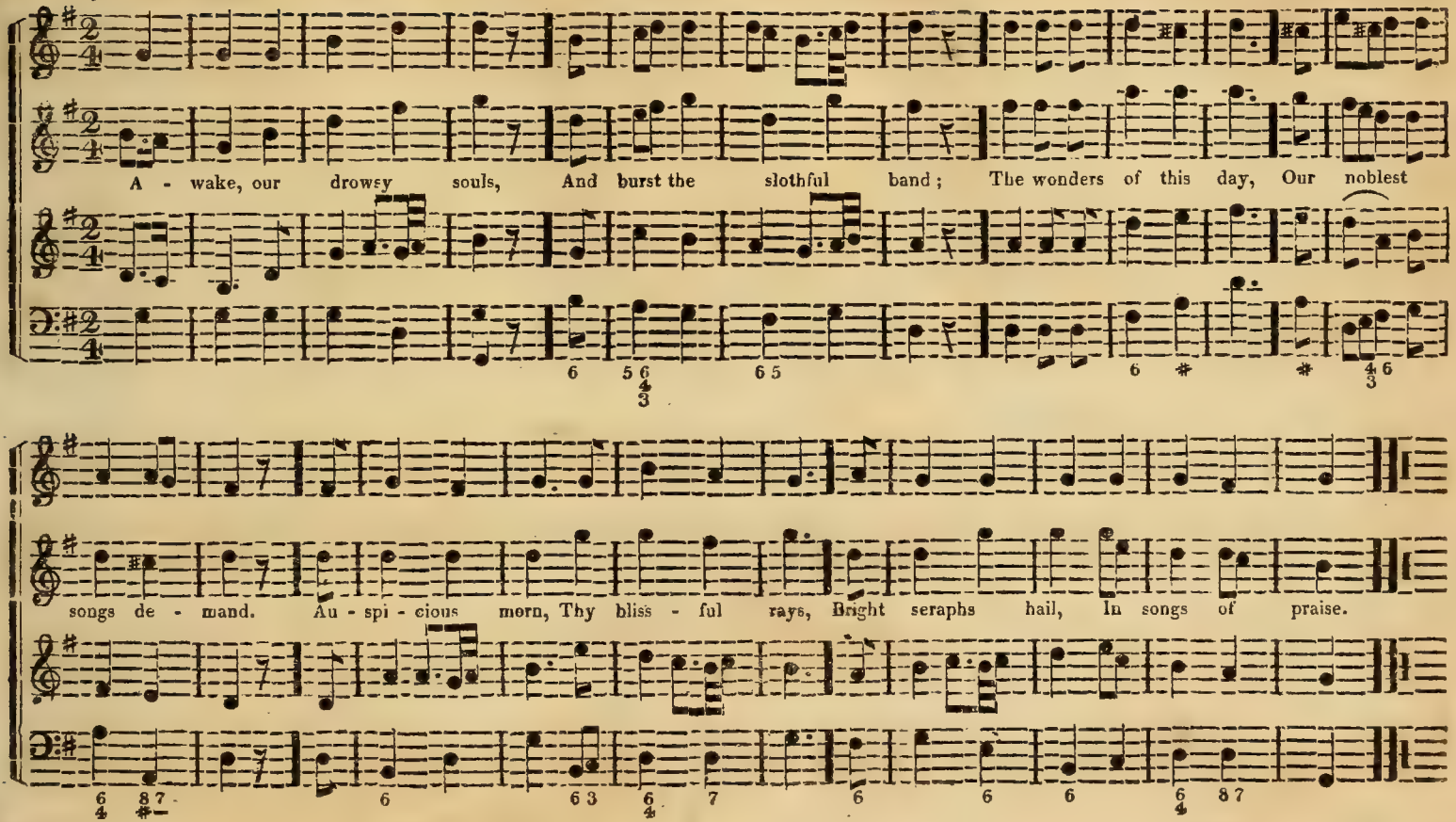
88. **TRIUMPH. H. M.** Lockhart.

Maestoso.

Re - joice! the Lord is King! Your God and King adore! Mortals, give thanks and sing, And triumph

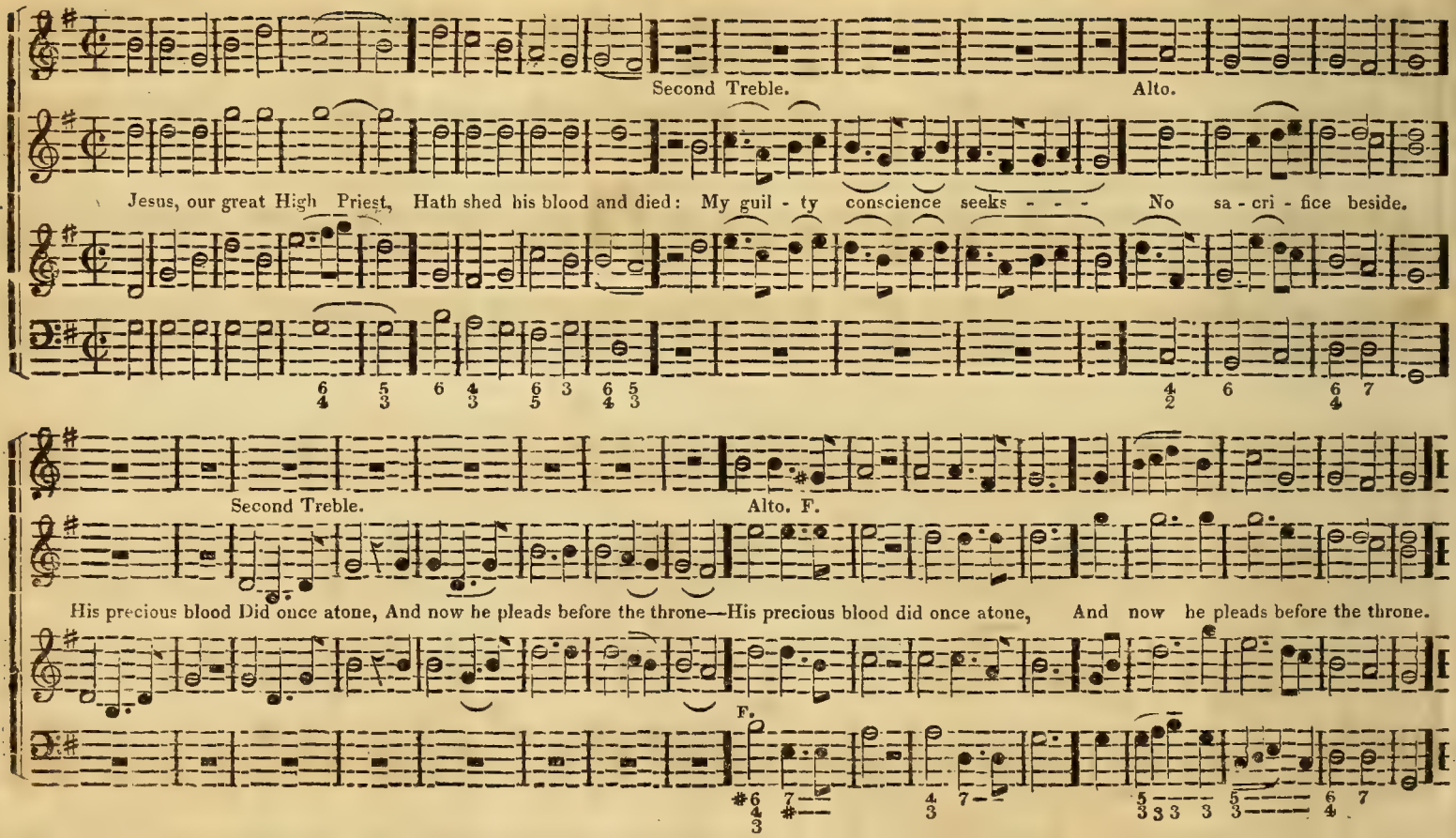
ev - er - more! Lift up your hearts, Lift up your voice! Re - joice! a - gain, I say, re - joice!

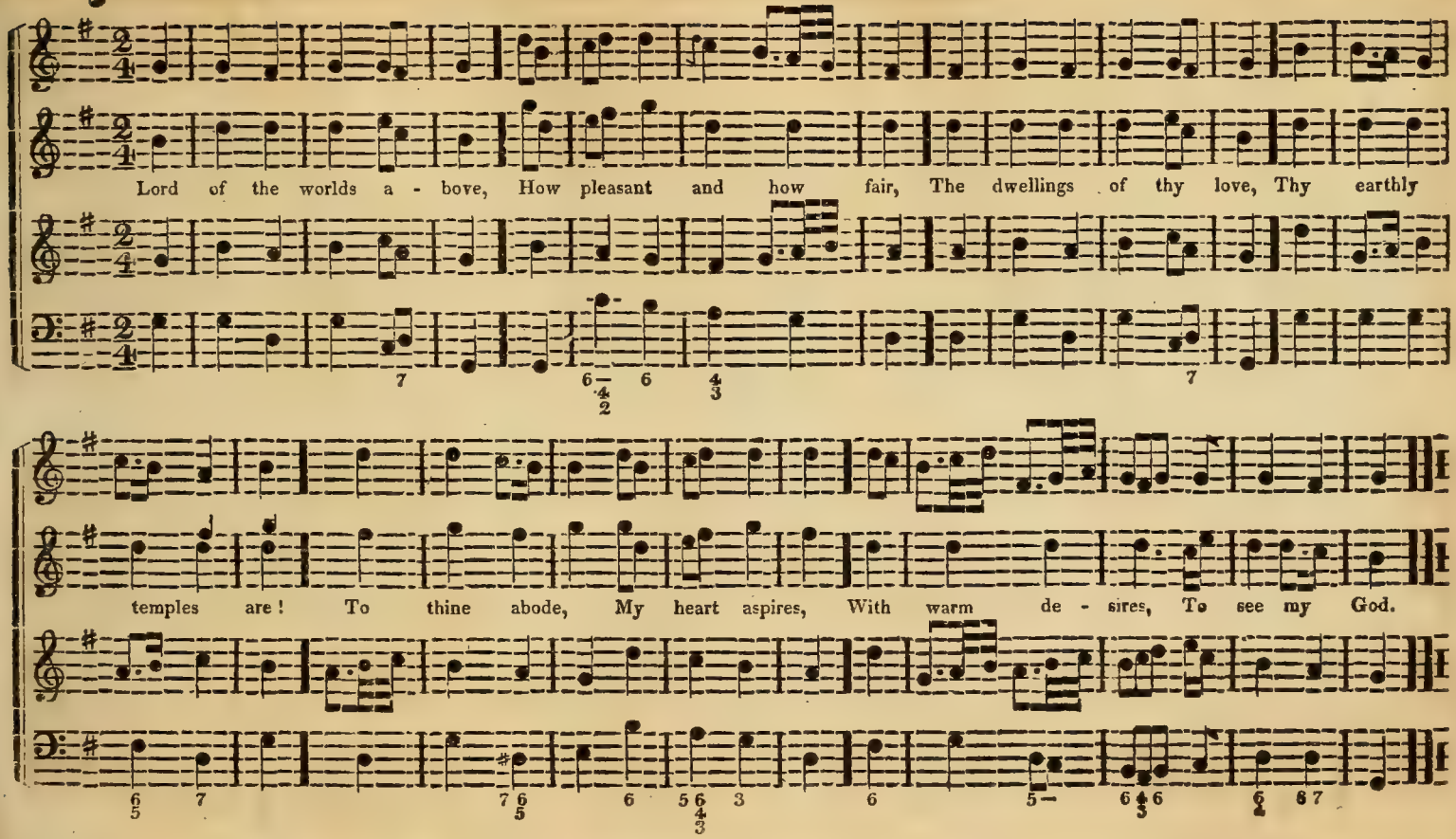
Tasto.

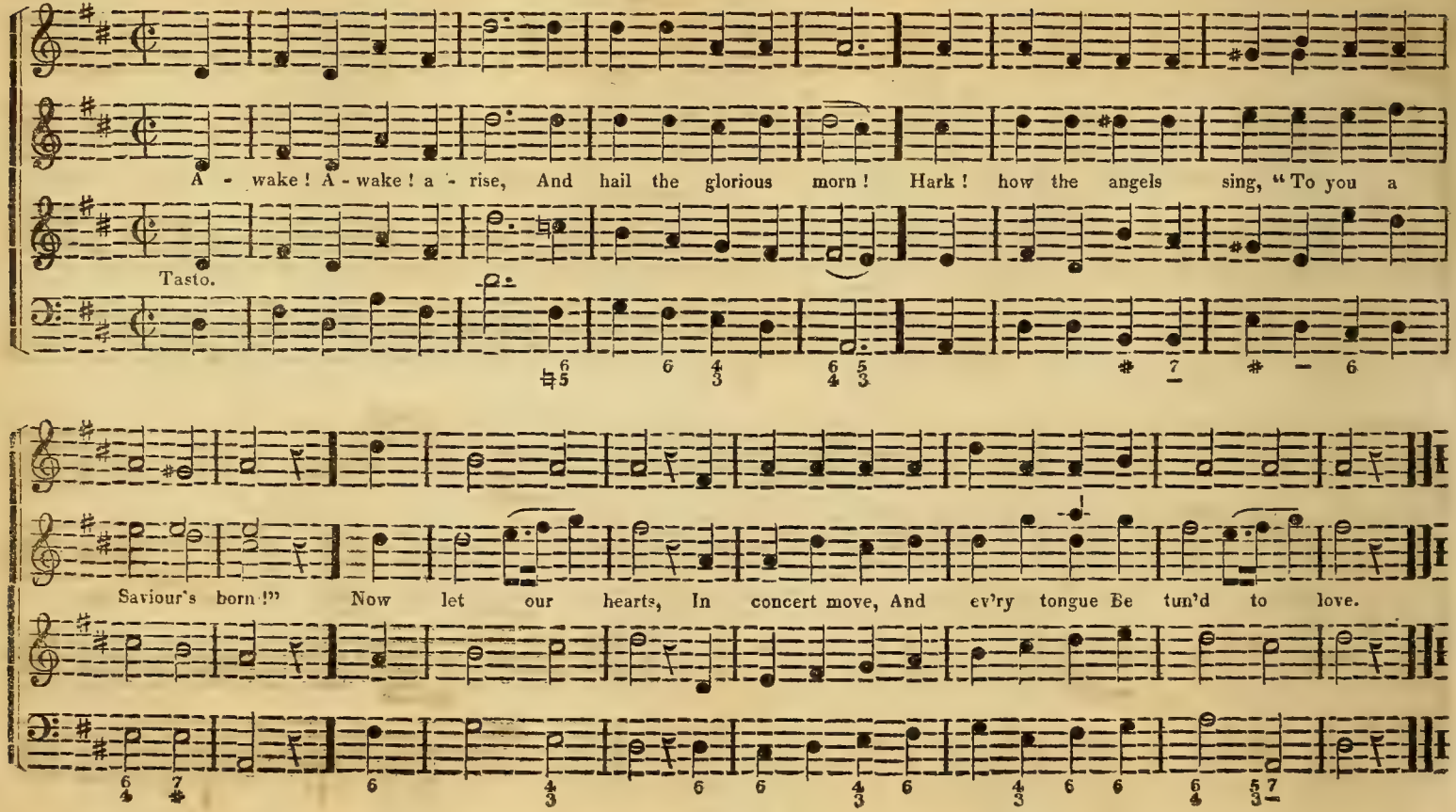

A - wake, our drowsy souls, And burst the slothful band; The wonders of this day, Our noblest
songs de - mand. Au - spi - cious morn, Thy bliss - ful rays, Bright seraphs hail, In songs of praise.

WEYMOUTH. H. M.

Harrison.




Lord of the worlds a - bove, How pleasant and how fair, The dwellings of thy love, Thy earthly
temples are! To thine abode, My heart aspires, With warm de - sires, To see my God.


A - wake! A - wake! a - rise, And hail the glorious morn! Hark! how the angels sing, "To you a
Tasto.
Saviour's born!" Now let our hearts, In concert move, And ev'ry tongue Be tun'd to love.

Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, His praise your songs employ, Above the starry frame: A-

F.

bove the starry frame. Your voices raise, Ye cherubim And seraphim, To sing his praise. Your voices raise, Ye cherubim And seraphim, To sing his praise.

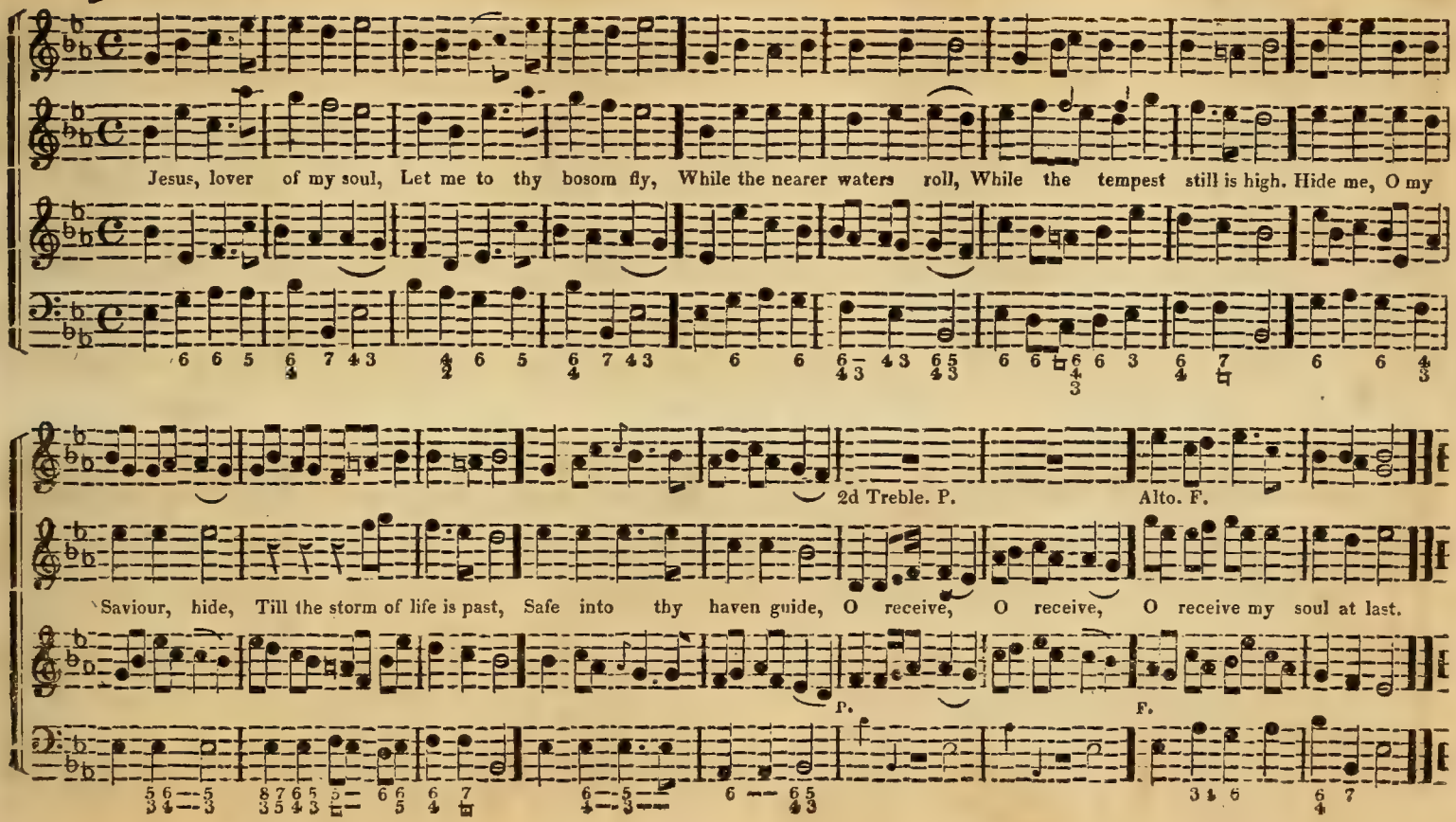
P. F.

76. **MILTON.** Sevens. David Rizzio.

Moderato, a tempo Giusto.

Let us, with a joyful mind, Praise the Lord, for he is kind; For his mercies

shall en - dure, Ever faithful, ev - er sure, Ev - er faithful, ever sure.


Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high. Hide me, O my
2d Treble. P.
Alto. F.
Saviour, hide, Till the storm of life is past, Safe into thy haven guide, O receive, O receive, O receive my soul at last.
P.
F.

60. **PLEYEL's HYMN.** Sevens. Pleyel.

Largo é sempre piano.

Children of the heav'nly King, As ye journey sweetly sing! Sing your Saviour's worthy praise, Glorious in his works and ways!

88. **BERNICE.** Sevens. Handel.

Andante é sempre piano.

Hark! my soul, it is the Lord, 'Tis thy Saviour, hear his word! Jesus speaks and speaks to thee, "Say, poor sinner, lov'st thou me?"

Dolce.

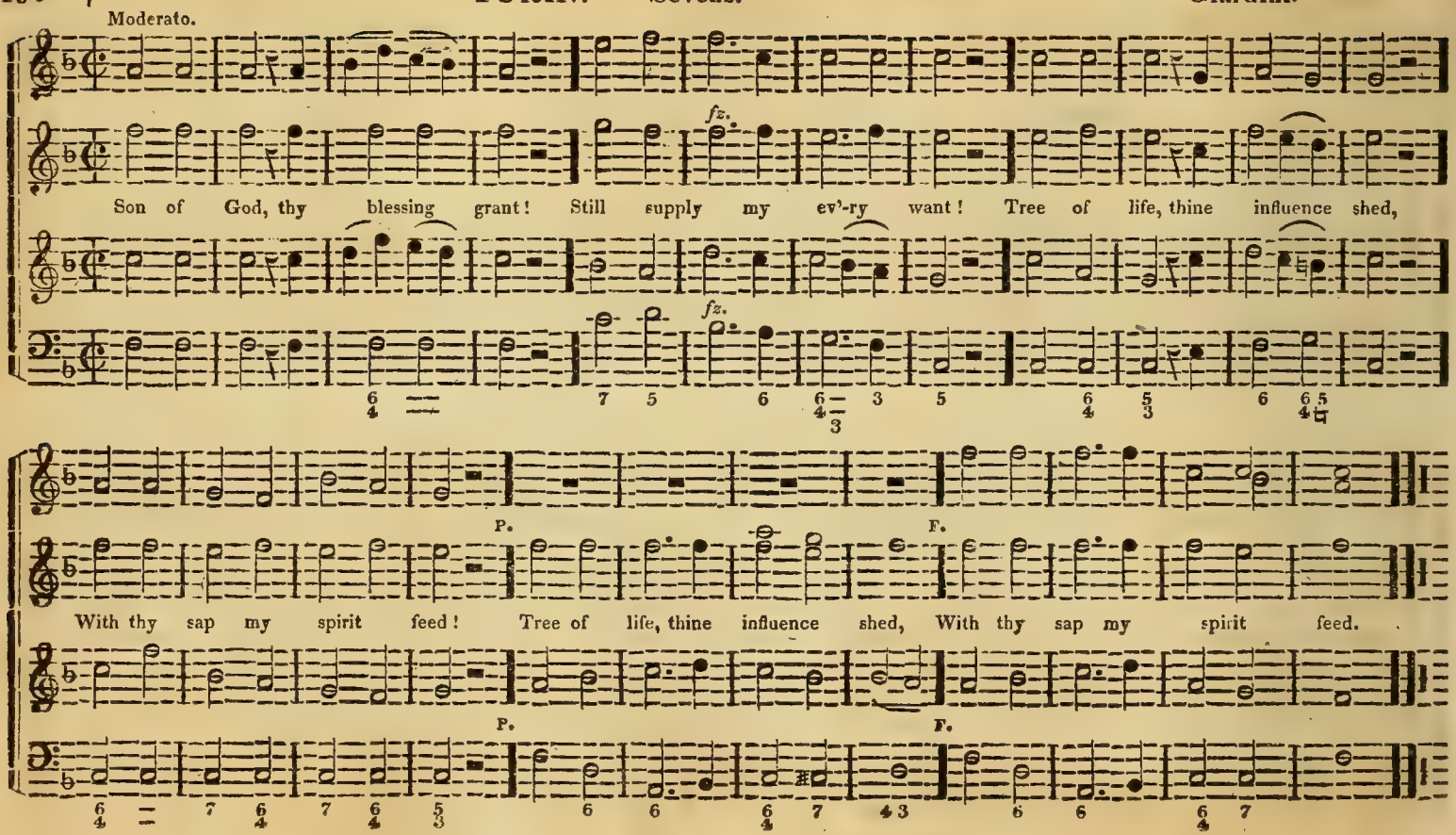
fz.

Light of life, se - raph - ic fire, Ev' - ry faint-ing soul in - spire! Love divine, thyself impart,

fz.

Shine in ev'ry drooping heart! Light of life, se - raph - ic fire, Ev'ry fainting soul inspire!

fz.


Moderato.
fz.
Son of God, thy blessing grant! Still supply my ev'-ry want! Tree of life, thine influence shed,
fz.
P.
F.
With thy sap my spirit feed! Tree of life, thine influence shed, With thy sap my spirit feed.
P.
F.

84. **NAPLES.** Sevens. Pleyel.

Affettuoso.

Sov'reign Ruler, Lord of all, Prostrate at thy feet I fall; Hear, O hear, my ardent cry; Frown not, lest I faint and die!

88. **PILTON.** Sevens. Weldon.

Praise to God, im - mor - tal praise, For the love that crowns our days! Bounteous source of ev'ry joy, Let thy praise our tongues employ!

72.

ALCESTER. Sevens.

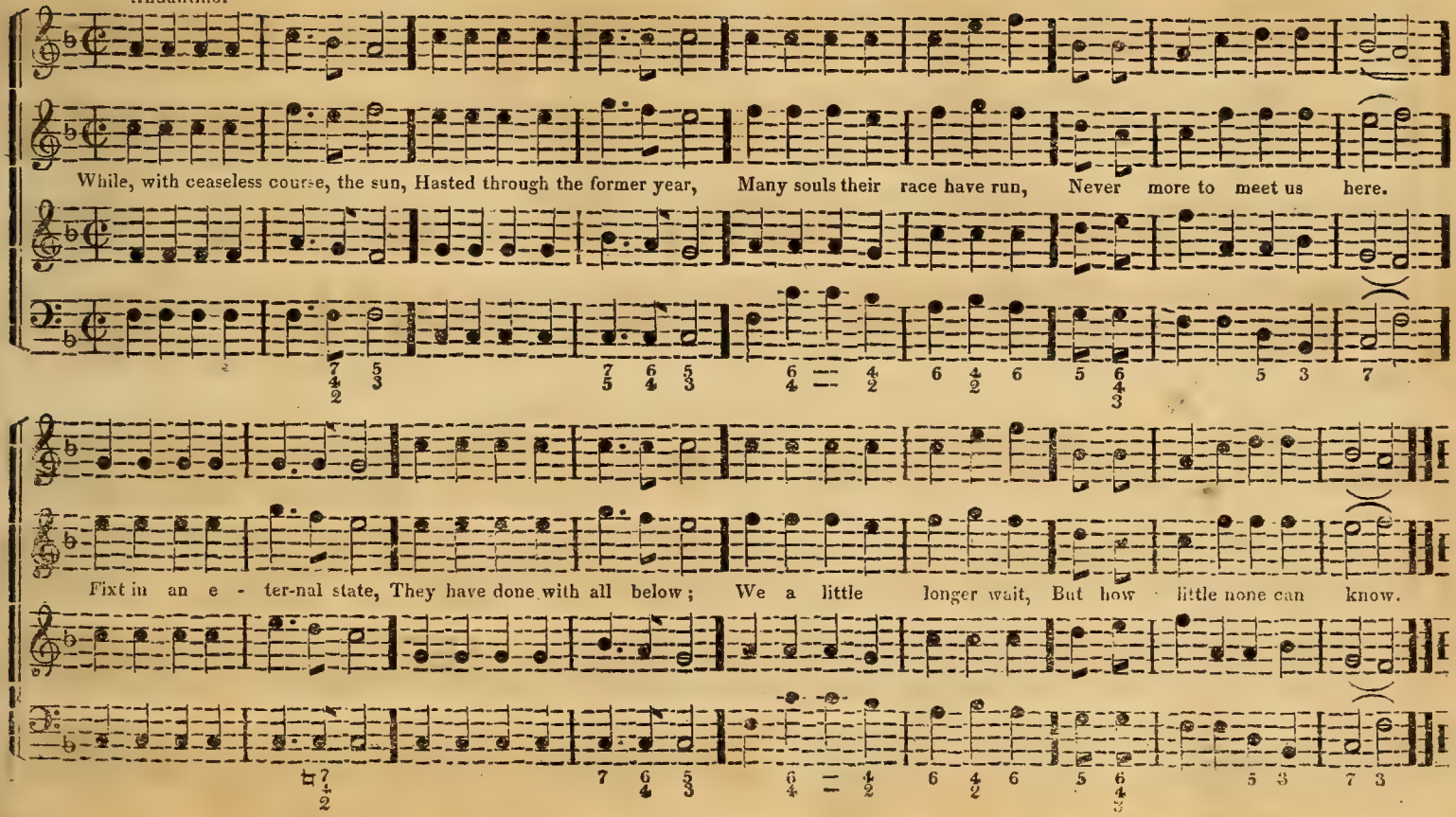
When, my Saviour, shall I be, Per-fect-ly resign'd to thee, Poor and vile in my own eyes, On - ly in thy wisdom wise.

72.

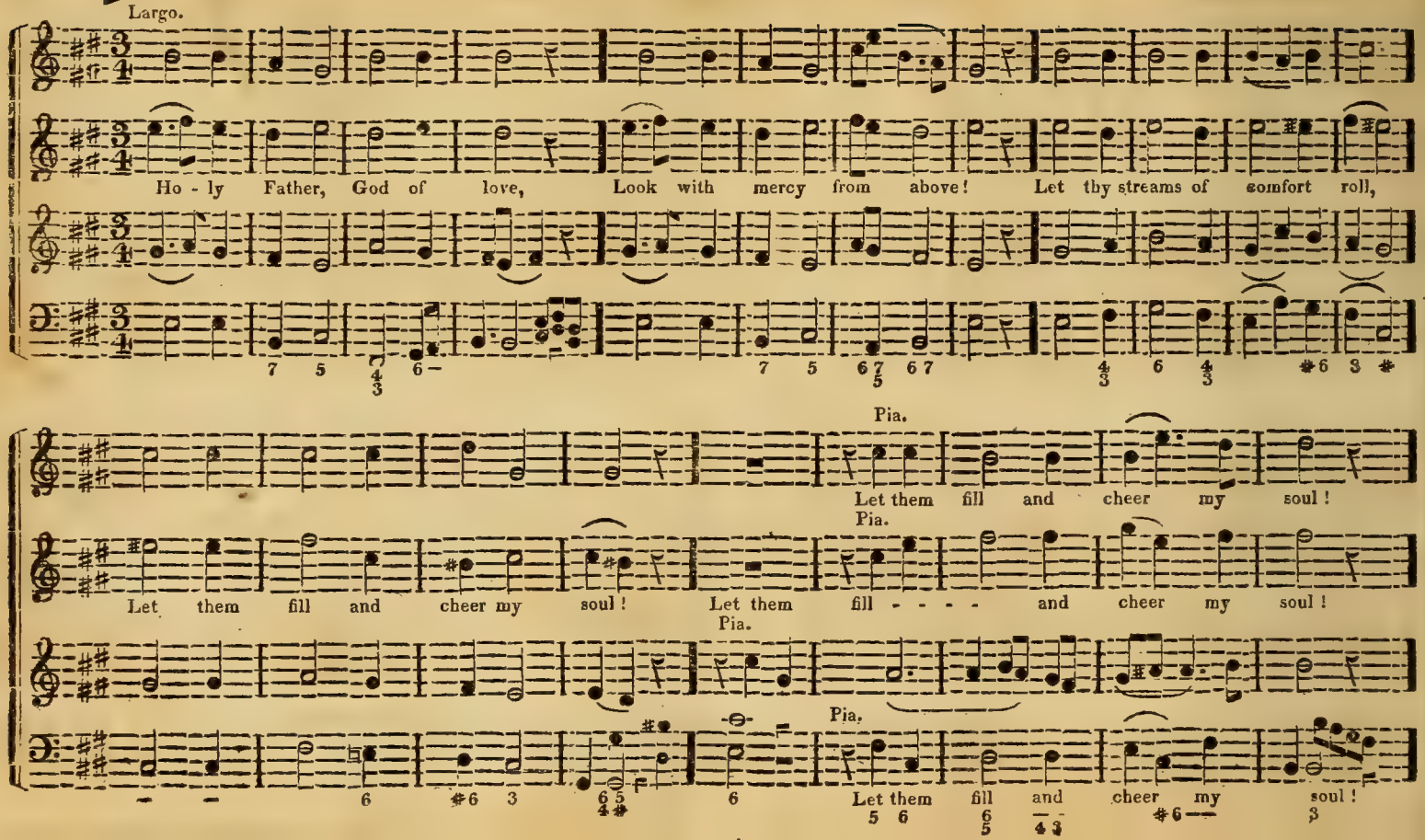
SICILIAN HYMN. 7. or 8 & 7.

Come, thou Fount of ev'ry blessing, Tune my heart to sing thy grace ! Streams of mercy, never ceasing, Call for songs of loudest praise.

Andantino.


While, with ceaseless course, the sun, Hasted through the former year, Many souls their race have run, Never more to meet us here.
Fixt in an e - ter-nal state, They have done with all below; We a little longer wait, But how little none can know.

80. **VENICE.** Sevens. Handel.



Tutti.

Ho - ly Father, God of love, Look with mercy from a - bove! Look with mercy from above!

Tutti.

80. **WORTHING.** Sevens. Schelz.

Glorious things of thee are spoken, Zion, City of our God; He whose word cannot be broken, Form'd thee for his own abode.

60. **SWEDEN.** 7. or 8 & 7. **Clementi.**

Largo con expressione.

P.

Think, O ye who fondly languish, O'er the grave of those you love, While your bosoms throb with anguish, They are warbling hymns above!

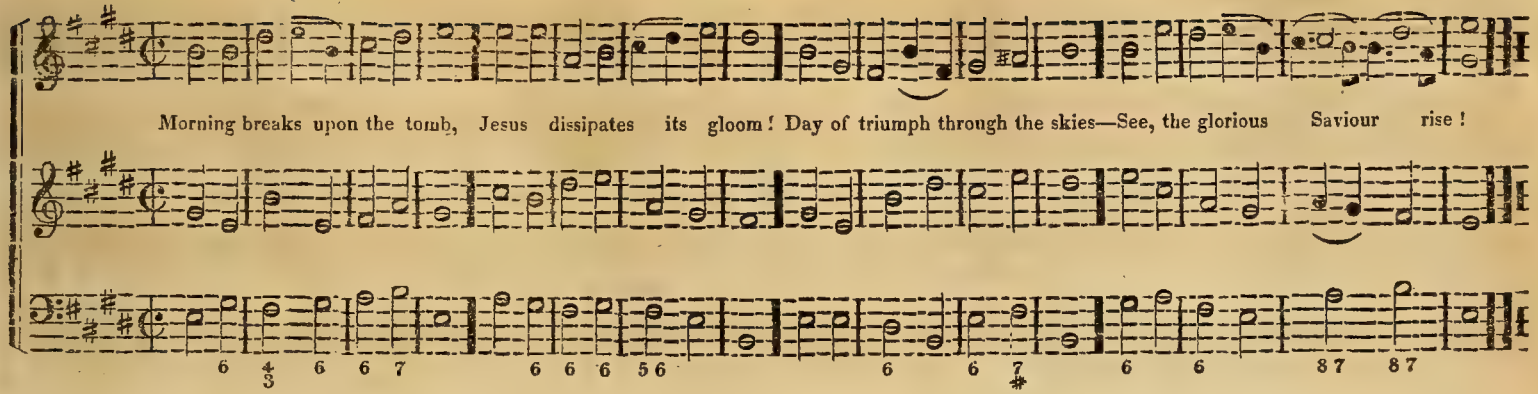
P.

60. **ALSEN.** 7. or 8 & 7. **F. L. Abel.**

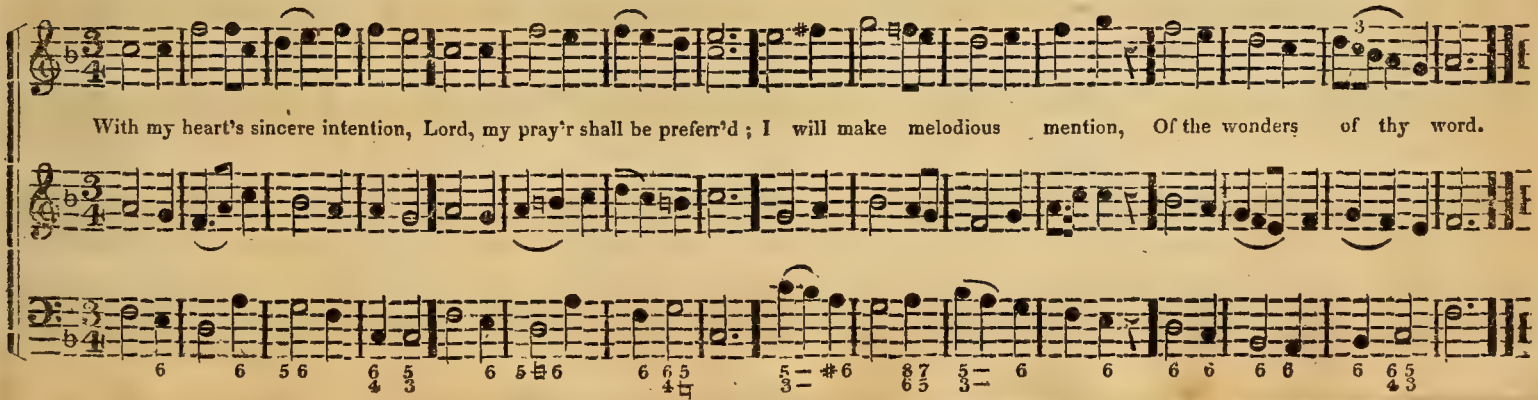
Largo.

Sovereign Ruler of the skies, Ever gracious, ever wise, All my times are in thy hand, All even's at thy command.

76. **LINCOLN.** Sevens. Dr. Boyce.



88. **STANLEY.** 8's. & 7's. Stanley.



66.

AUSTRIA. 7. or 8 & 7.

Mozart.

Largo. Affettuoso.

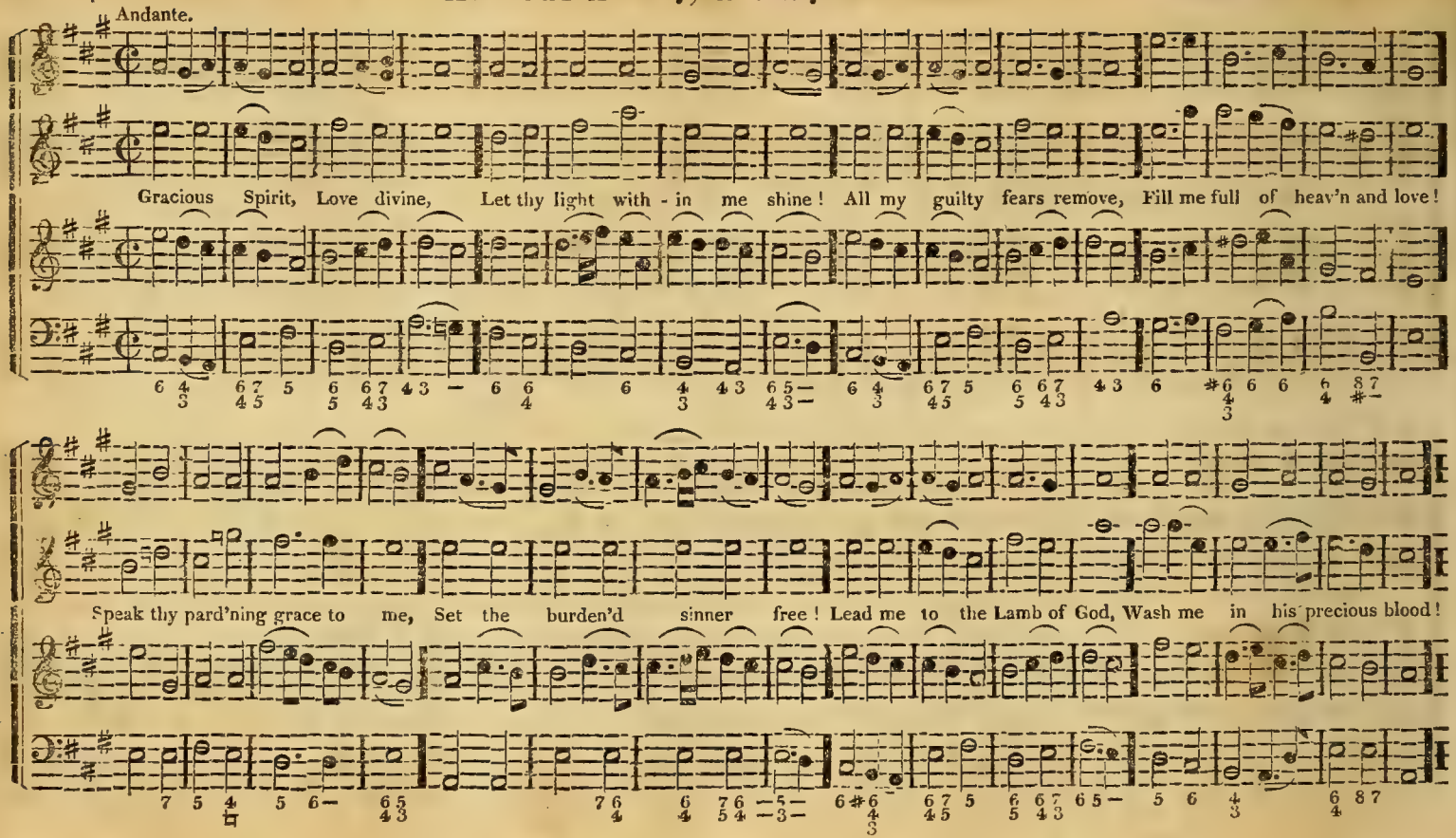
O'er the hills I lift mine eyes, To those hills beyond the skies! Thence my soul her help de - rives,

There my ho - - ly Re - fuge lives. There my ho - ly Re - fuge lives.

Allegro.

High in yonder realms of light, Far above these lower skies, Fair and ex - quis - ite - ly bright, Heav'n's unfading mansions rise.

Built of pure and massy gold, Strong and du - ra - ble are they; Deck'd with gems of worth untold, Subjected to no decay.


Andante.
Gracious Spirit, Love divine, Let thy light with - in me shine! All my guilty fears remove, Fill me full of heav'n and love!
Speak thy pard'ning grace to me, Set the burden'd sinner free! Lead me to the Lamb of God, Wash me in his precious blood!

Allegretto, Maestoso.

Mighty God, E - ter - nal Father, Now we glo - ri - fy thy name; Lord of all cre - at - ed nature,

Thou art ev'ry creature's theme— Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - - men!

72. **ATHENS.** 8 & 7. **Pleyel.**

Andante.

Lord Almighty, gracious Father, Thou art all my hope and fear; When in danger thou in mercy, Lord, dost hear my humble pray'r.

72. Dolce é Sostenuto. **REUBENS.** 8 & 7. **Paesiello.**

fz *fz*

1. When the winter's tempest lowers, O'er a bleak and cloudy sky, Nature's fading fruits and flowers, Hang their drooping heads and die.

fz *fz*

2. So my bosom comforts languish, Like a lil-ly over-blown, And my heart is fill'd with anguish, When I see my Saviour frown.

Lo! he comes, with clouds de - scend - ing, Once for favour'd sin - ners slain,

Thousand, thousand saints at - tend - ing, Swell the triumph of his train.—

Solo. Tutti. F.

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Je - sus now shall ever reign.

Solo. Tutti. F.

72. **ANGOLA.** Sevens. Himmel.

fz *fz*

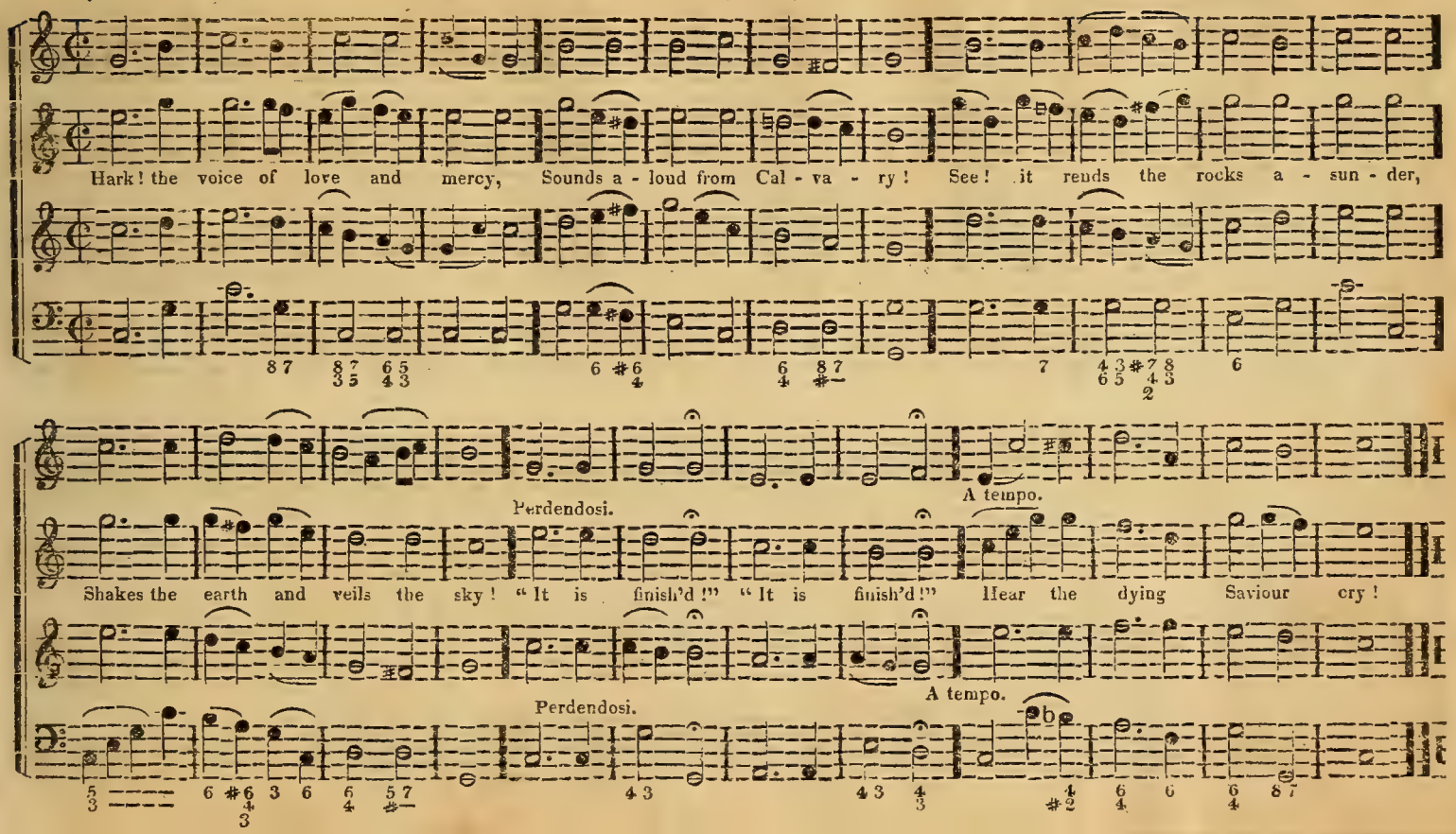
Rise, ye saints, to praise your King! All your sweetest passions raise, Holy pleasure while you sing, Blending with your notes of praise!

fz *fz*

72. **GANGES.** 8, 7, or 8, 7 & 4. Beethoven.

Maestoso.

Praise the Lord, the great Creator, Bounteous source of ev'ry joy: Praise him all ye works of nature: Let his praise our tongues employ!


Hark! the voice of love and mercy, Sounds a - loud from Cal - va - ry! See! it rends the rocks a - sun - der,
Perdendosi.
A tempo.
Shakes the earth and veils the sky! "It is finish'd!" "It is finish'd!" Hear the dying Saviour cry!
Perdendosi.
A tempo.

72. **SEVILLE.** 8 & 7, or 8, 7 & 4. **Woelfl.**

Andante.

In the floods of trib - u - lation, While the billows o'er me roll, Je - sus whispers con - so - lation,

And sup - ports my fainting soul— Sweet af - flic - tion!—Sweet af - flic - tion—That brings Je - sus to my soul!

Dolce.

Gently, Lord, oh! gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!

Oh! re-fresh us with thy blessing: Oh! re - fresh us with thy grace—Oh! re - fresh us—Oh! re - fresh us—Oh! re - fresh us with thy grace.

72. **WILNA.** 8, 7, or 8, 7 & 4. **Monsigni.**

Affettuoso.

Lord, in mer-cy, oh! pro - tect us! Keep, oh! keep us thro' the day! Thou a - lone canst on - ly save us;

Un - to Thee we sing and pray. Lord, in mer - cy, oh! pro - tect us! Keep, oh! keep us thro' the day!

Moderato.

Lord, dis - miss us with thy blessing, Fill our hearts with joy and peace! Let us, each thy love pos - sess - ing,

Triumph in re - deem - ing grace. Oh! re - fresh us! Oh! re - fresh us, Trav'ling thro' this wil - der - ness!

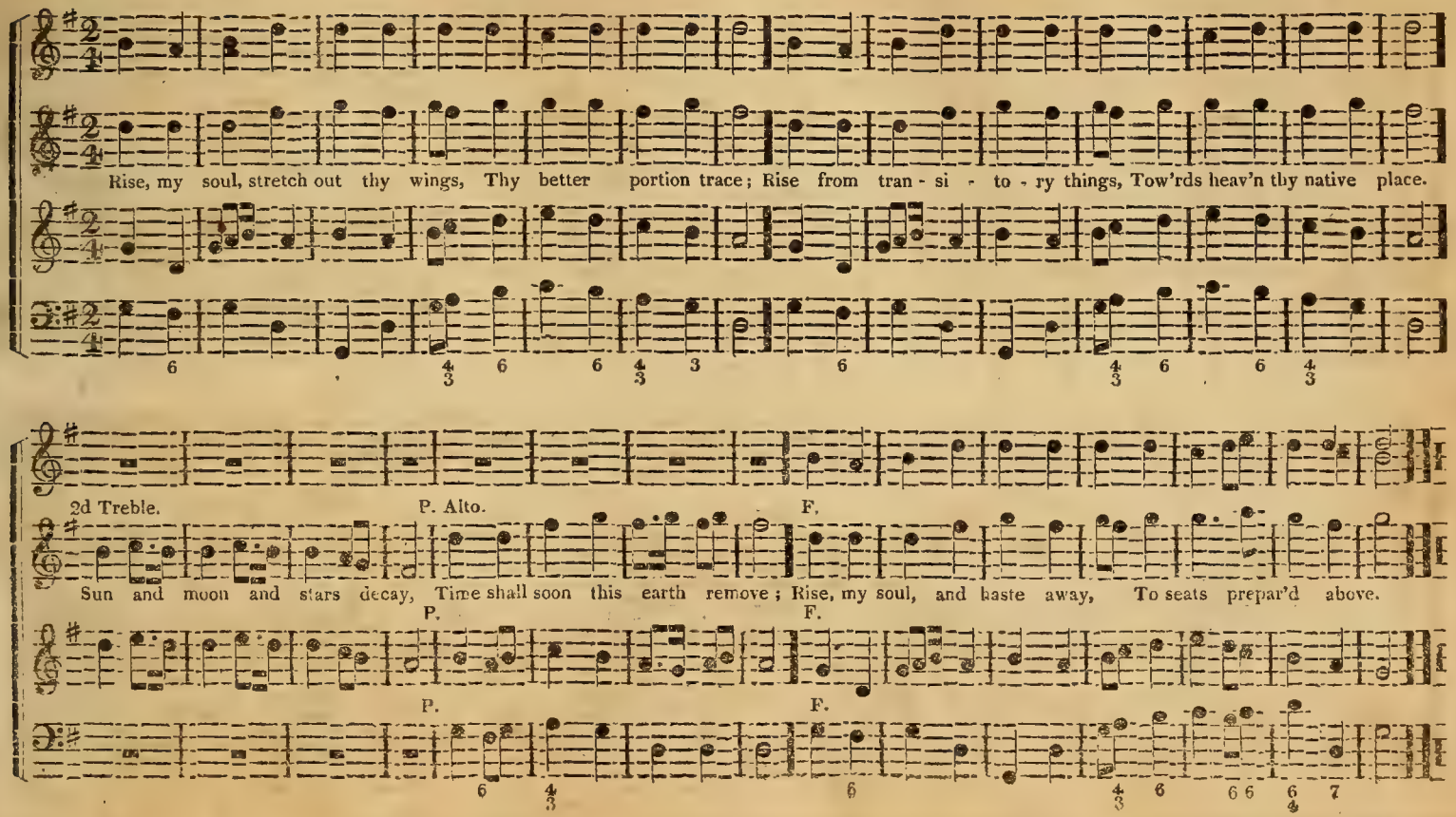
Largo. Cantabile é sostenuto.

P.

See the leaves, around us falling, Dry and wither'd to the ground! Thus to thoughtless mortals calling, In a sad and solemn sound—

P.

"Sons of Adam, (once in Eden, "When like us, he blighted fell,) "Hear the lecture we are reading, "'Tis, a - las! the truth we tell!"


Rise, my soul, stretch out thy wings, Thy better portion trace; Rise from tran - si - to - ry things, Tow'rds heav'n thy native place.
2d Treble.
P. Alto.
F.
Sun and moon and stars decay, Time shall soon this earth remove; Rise, my soul, and haste away, To seats prepar'd above.
P.
F.
P.
F.

72. **TRIVOLI.** 8 & 7, or 8, 7 & 4. Pleyel.

Andante é dolce.

P. F.

See from Zion's sacred mountain, Streams of liv - ing water flow! God has open'd there a fountain,

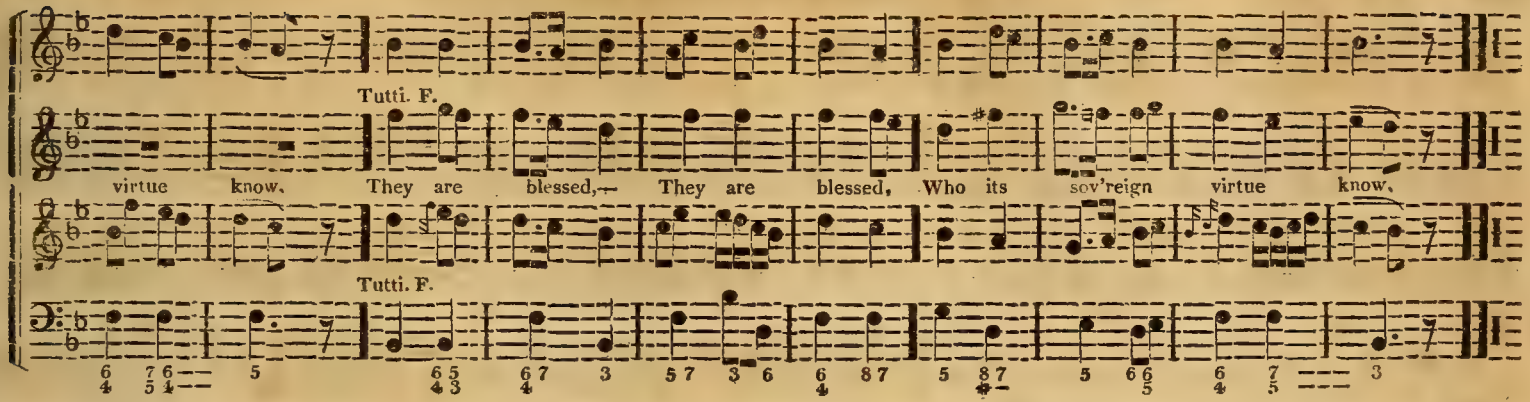
P. F.

P. Solo. Blessed, Tutti. Solo. Blessed, Tutti. P. Solo.

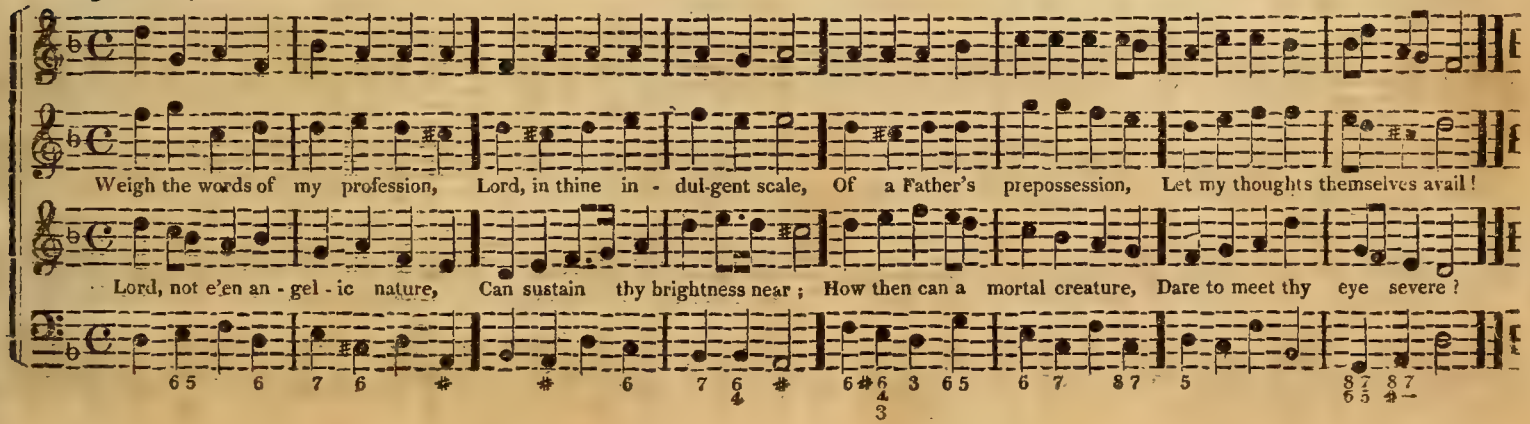
This sup - plies the plains be - low. They are blessed— They are blessed, Who its sovereign

P. Solo. Blessed, Tutti. Solo. Blessed, Tutti. P. Solo.

Blessed,



69. Expressive. **EASTABROOK. 8 & 7.** Dr. Boyce.



80. Andante.

TAMWORTH. 8, 7 & 4. Lockhart.

Guide me, O thou great Je-ho-vah, Pilgrim thro' this barren land!

I am weak, but thou art mighty, Hold me with thy pow'rful hand!—Bread of heaven, Bread of heaven, Feed me till I want no more!

Tasto.

80. Andante.

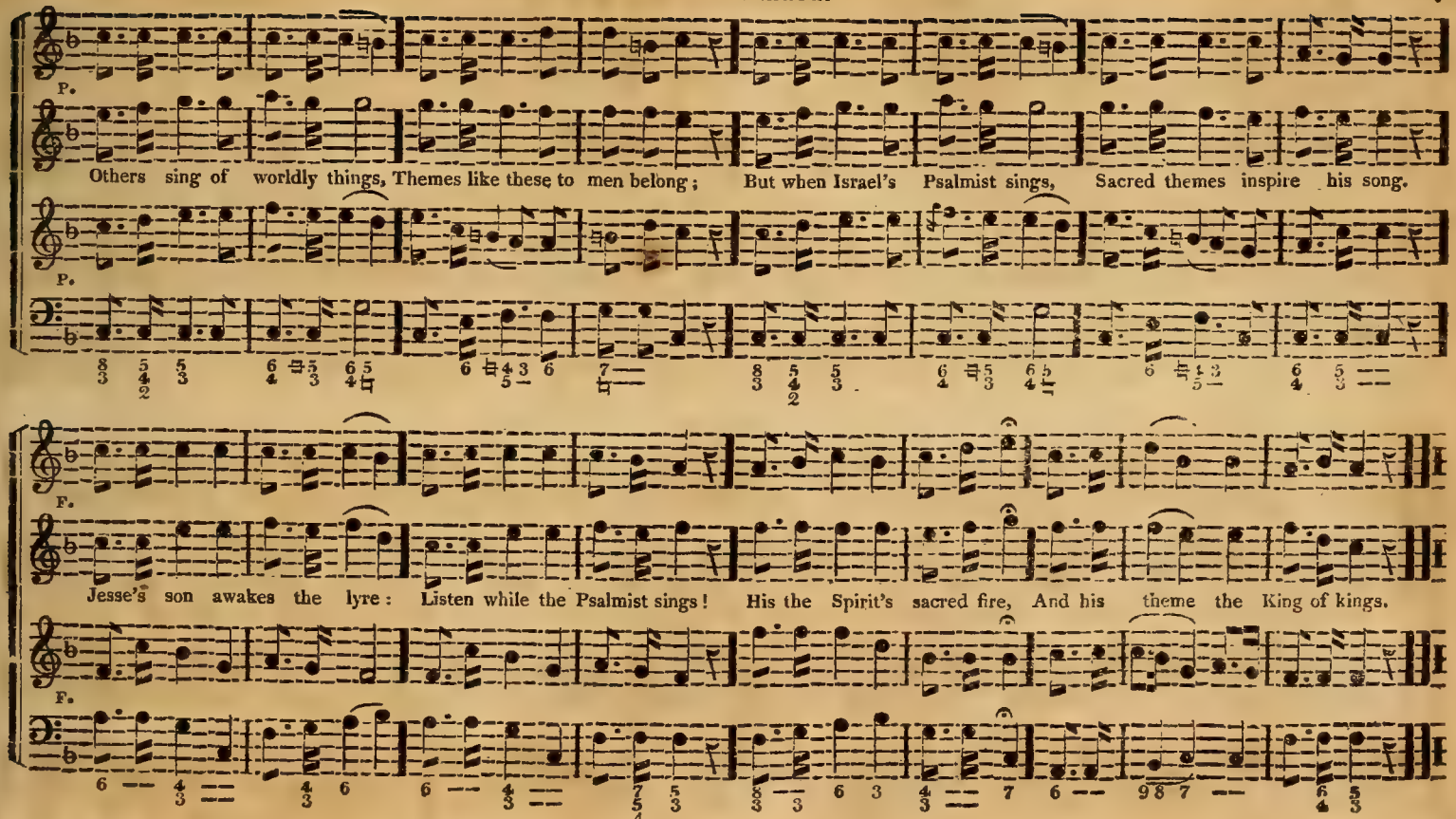
TREVECCA. Sevens.

The first 8 measures are by MILGROVE, the other 8 by WHITAKER.

F.

Jesse's son awakes the lyre; Listen while the Psalmist sings! His the Spirit's sacred fire, And his theme the King of kings.

F.


P.
Others sing of worldly things, Themes like these to men belong; But when Israel's Psalmist sings, Sacred themes inspire his song.
P.
F.
Jesse's son awakes the lyre: Listen while the Psalmist sings! His the Spirit's sacred fire, And his theme the King of kings.
F.

80. **WICKLOW.** 8 & 7, or 8, 7 & 4. **Florio.**

Largo Expressivo.

Solo. Tutti. Solo.

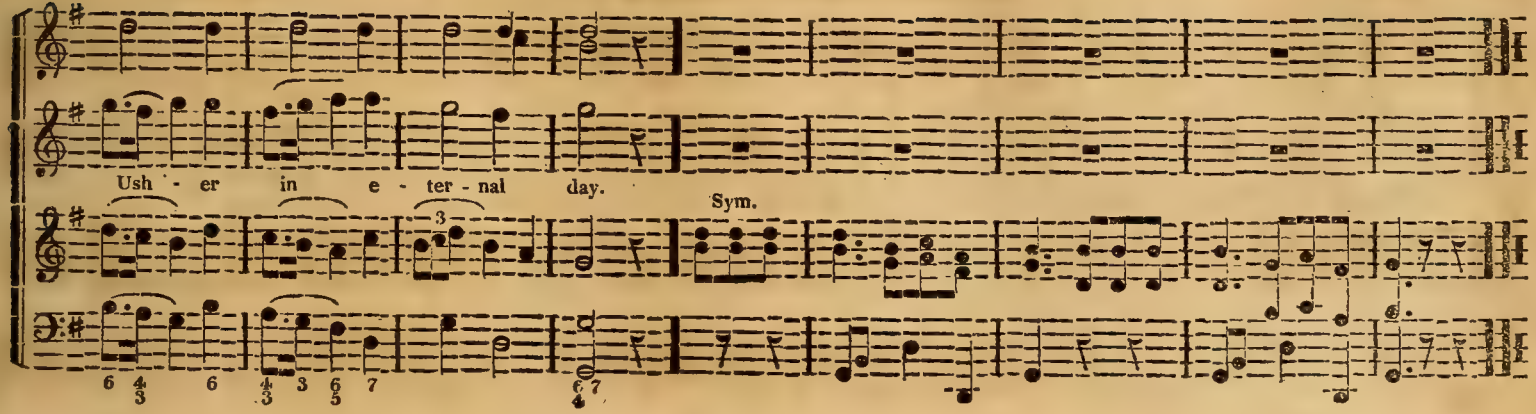
When the vale of death ap - pears, (Faint and cold this mor - tal clay,) Kind Fore-runner sooth my fears,

Solo. Tutti. Solo.

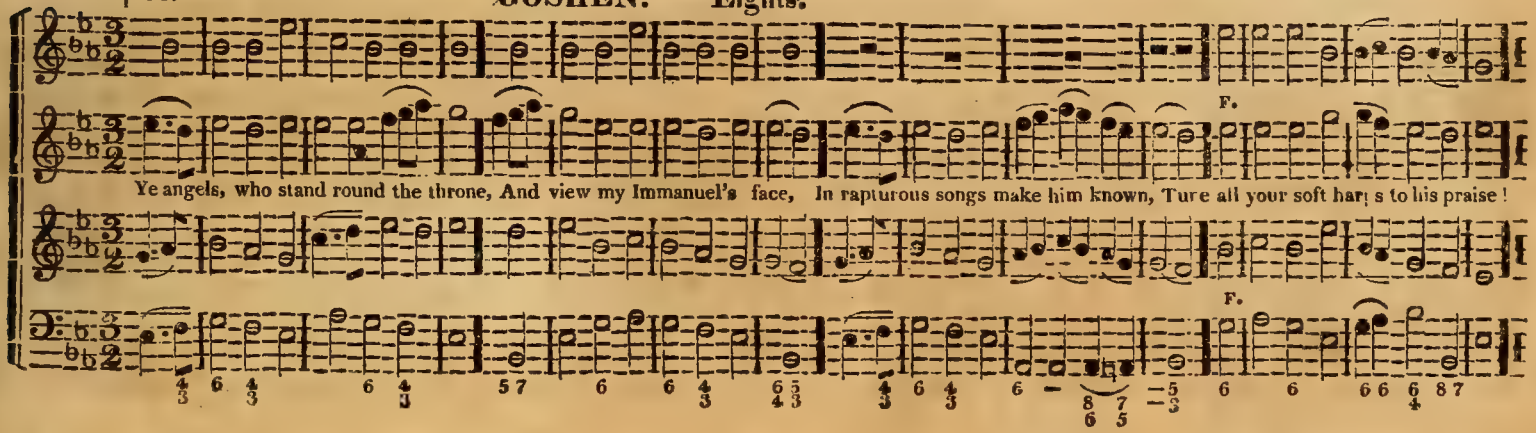
Tutti. F.

Light me thro' the darksome way! Light me thro' the darksome way! Break the shadows, Break the shadows,

Tutti. F.



84. GOSHEN. Eights.



84. **WANWORTH.** Eights. Harwood.

My gracious Redeemer I love, His praises aloud I'll proclaim, And join with the armies above, To shout his a - dor - a - ble name.

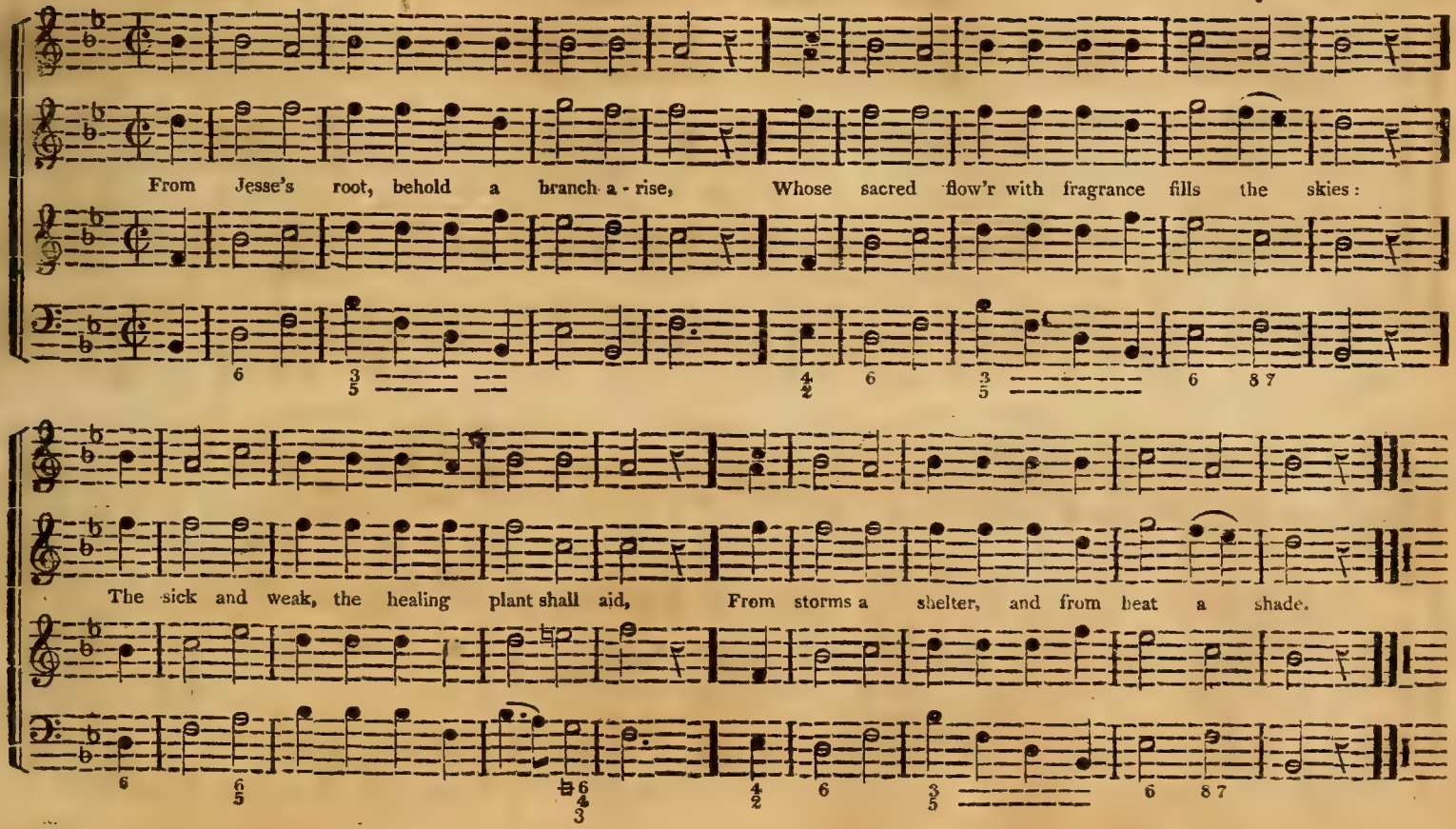
84. **SPRING.** Eights. Thos. Clark.

Grazioso.

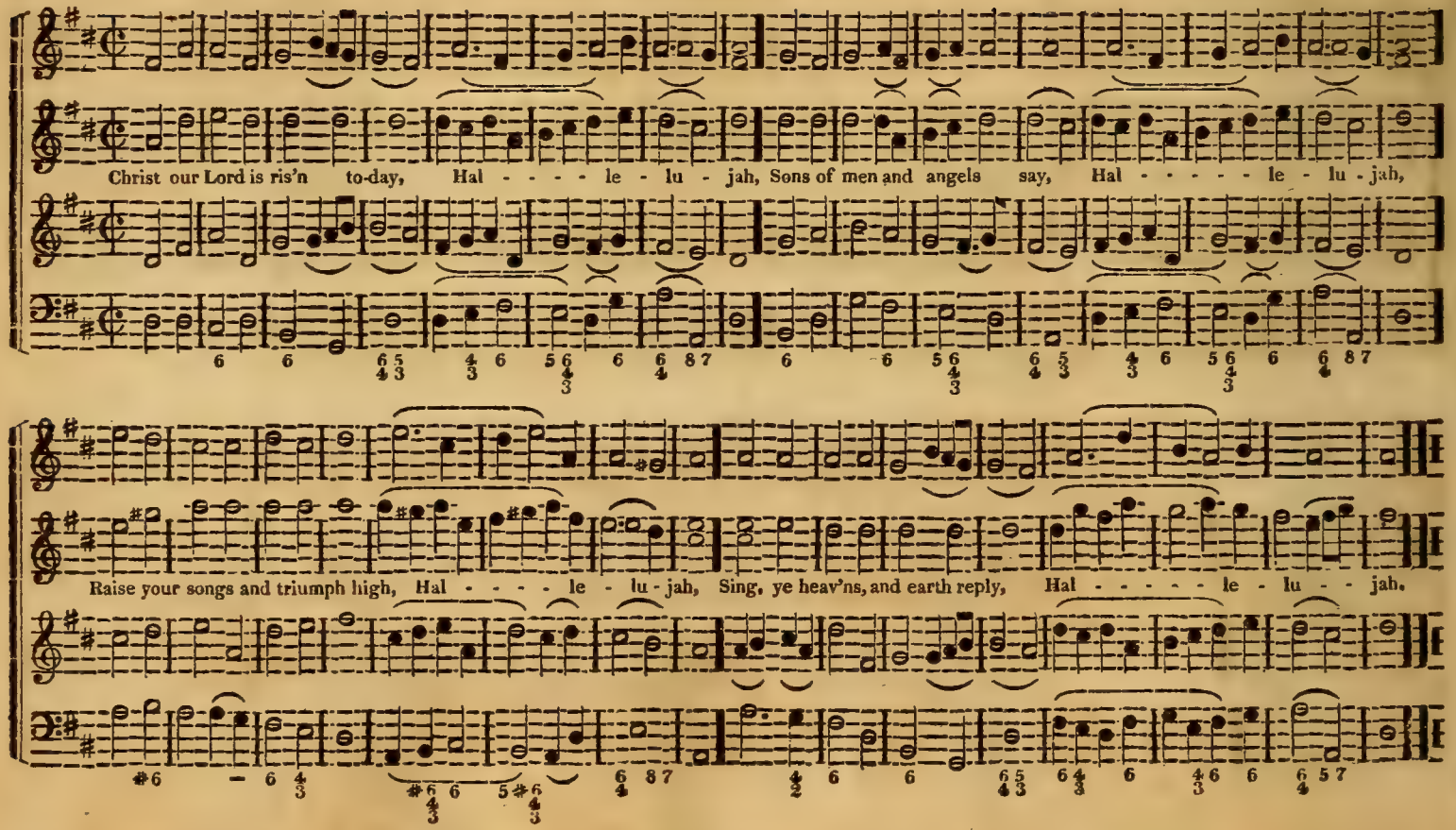
1. The winter is over and gone: The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles away.

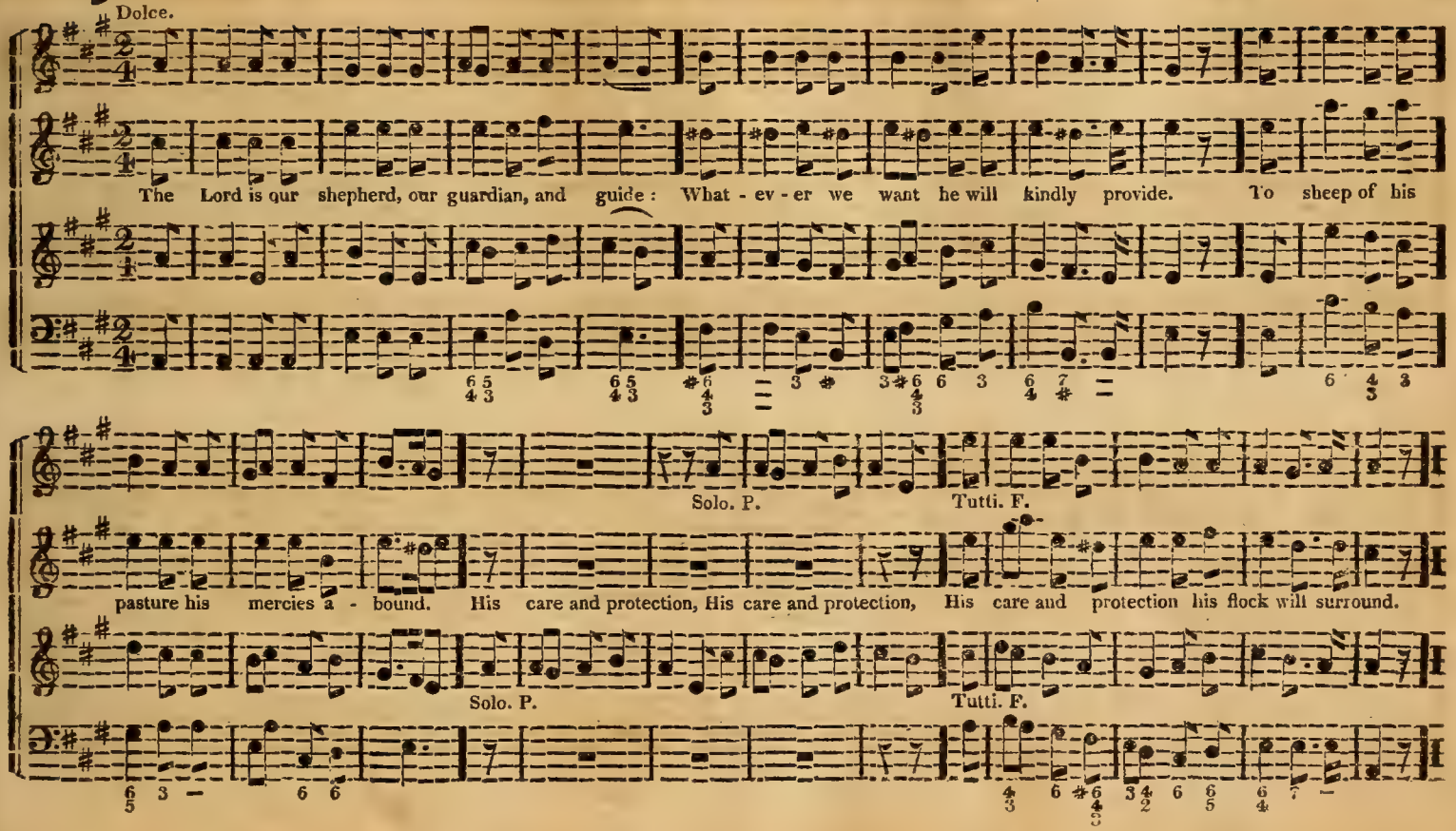
2. Shall every creature around, Their voices in concert unite, And I the most favour'd be found, In praising to take less delight?

3. Awake, then, my harp and my lute! Sweet organs your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell.
4. His love in my heart shed abroad, My graces shall bloom as the spring; This temple, his Spirit's abode, My joy, as my duty, to sing.

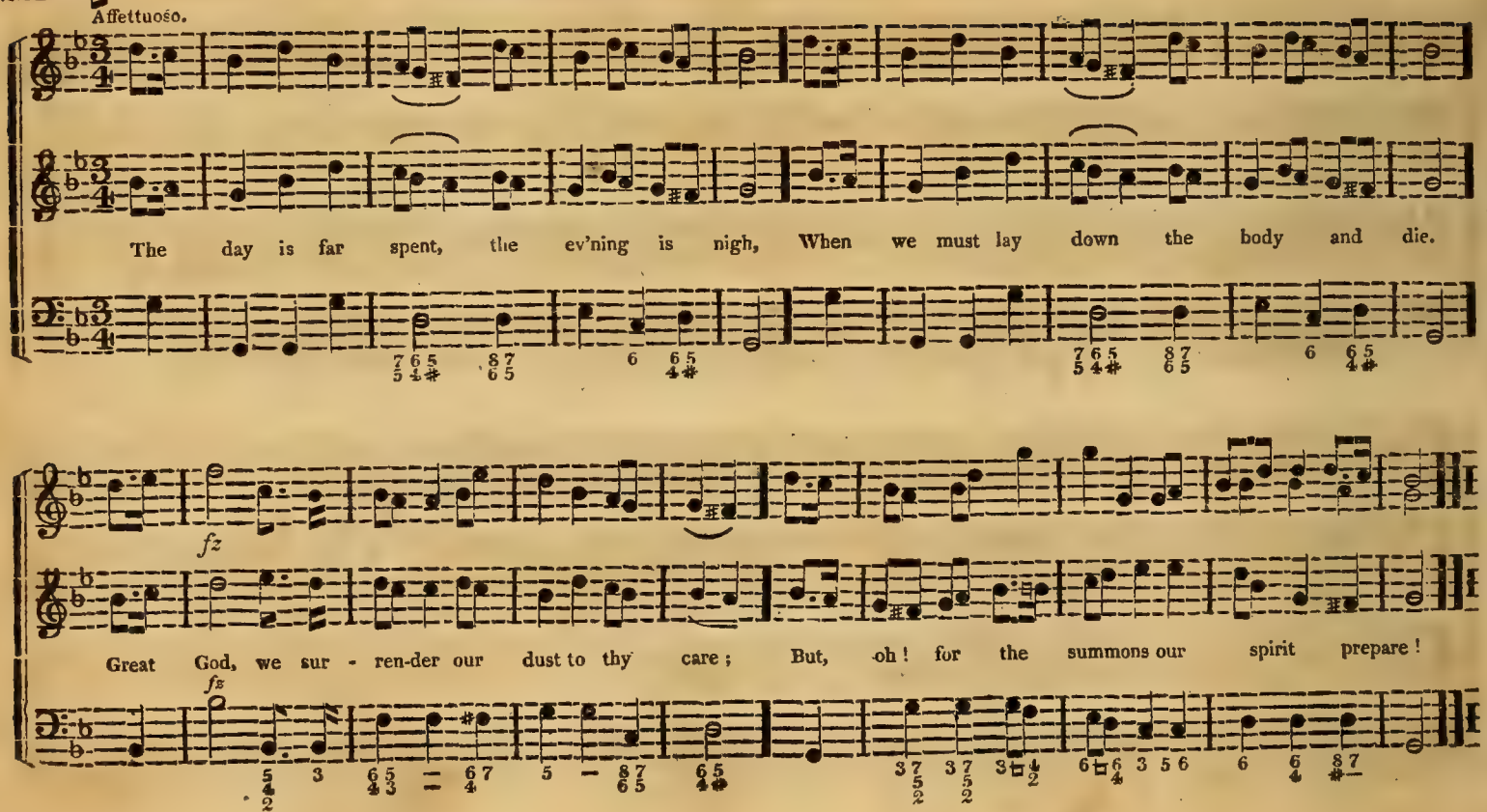

From Jesse's root, behold a branch a - rise, Whose sacred flow'r with fragrance fills the skies:
The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

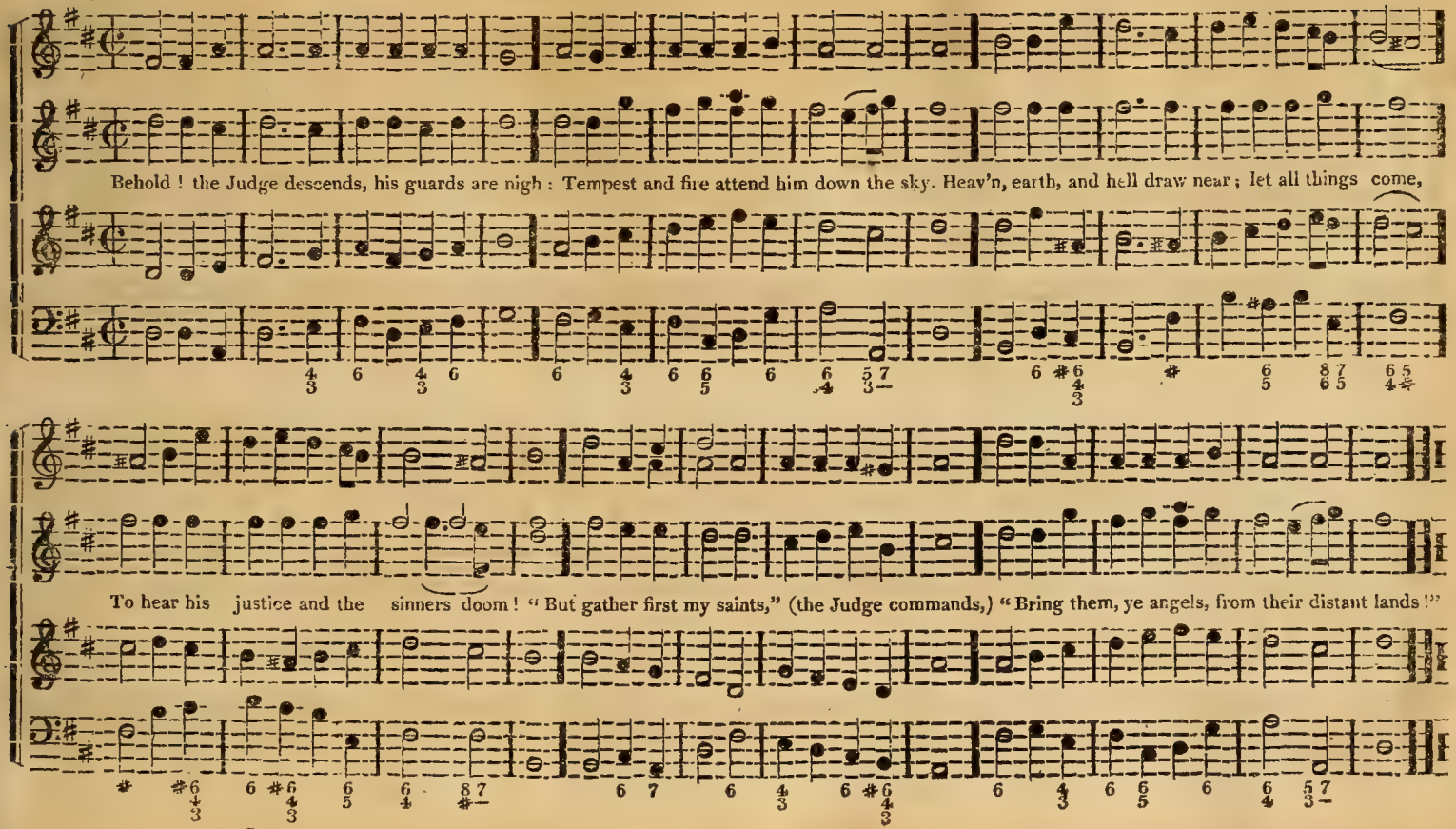
EASTER HYMN. Sevens. Dr. Worgan.

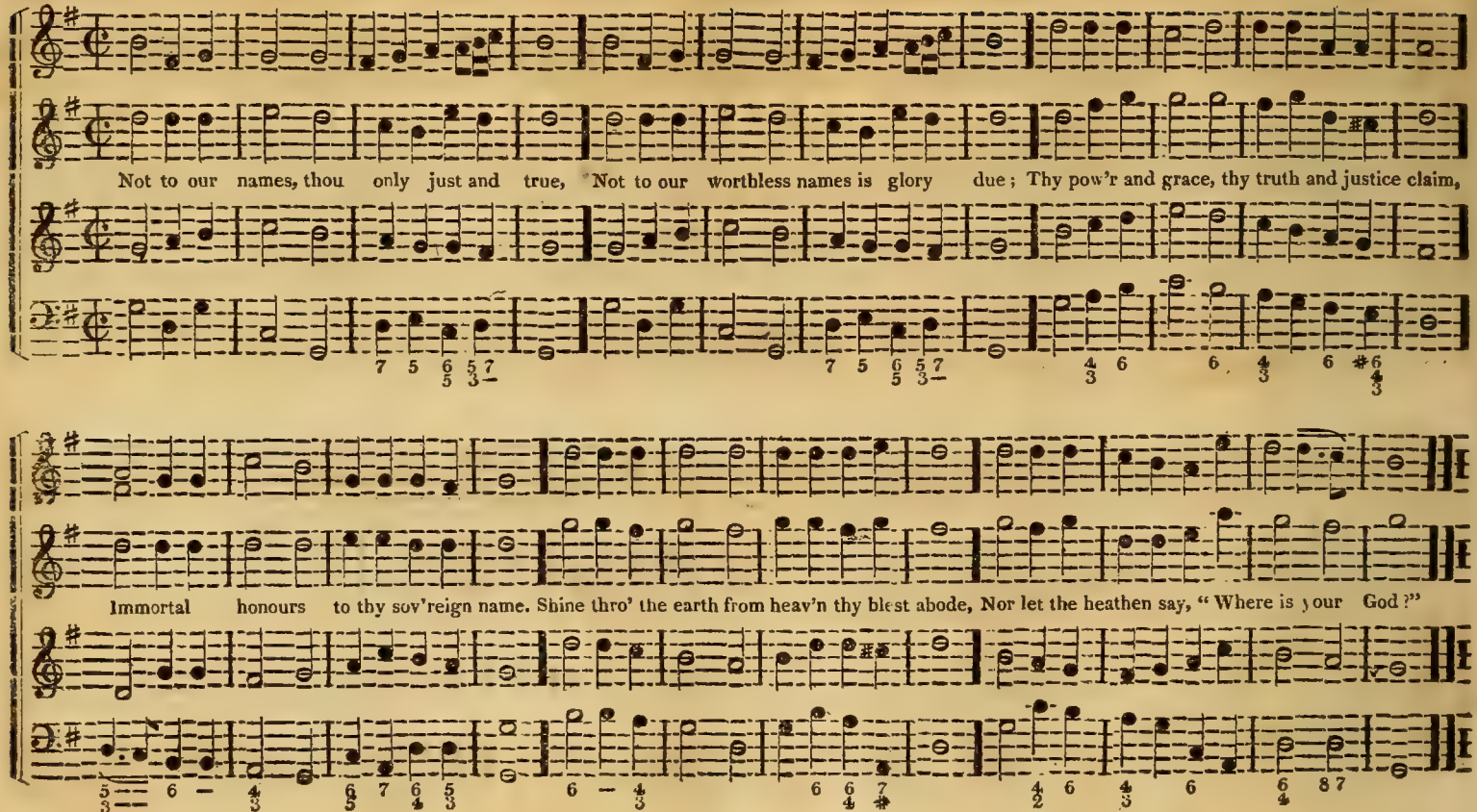



Dolce.
The Lord is our shepherd, our guardian, and guide: What - ev - er we want he will kindly provide. To sheep of his
Solo. P.
Tutti. F.
pasture his mercies a - bound. His care and protection, His care and protection, His care and protection his flock will surround.
Solo. P.
Tutti. F.

HAMILTON. 10 & 11.



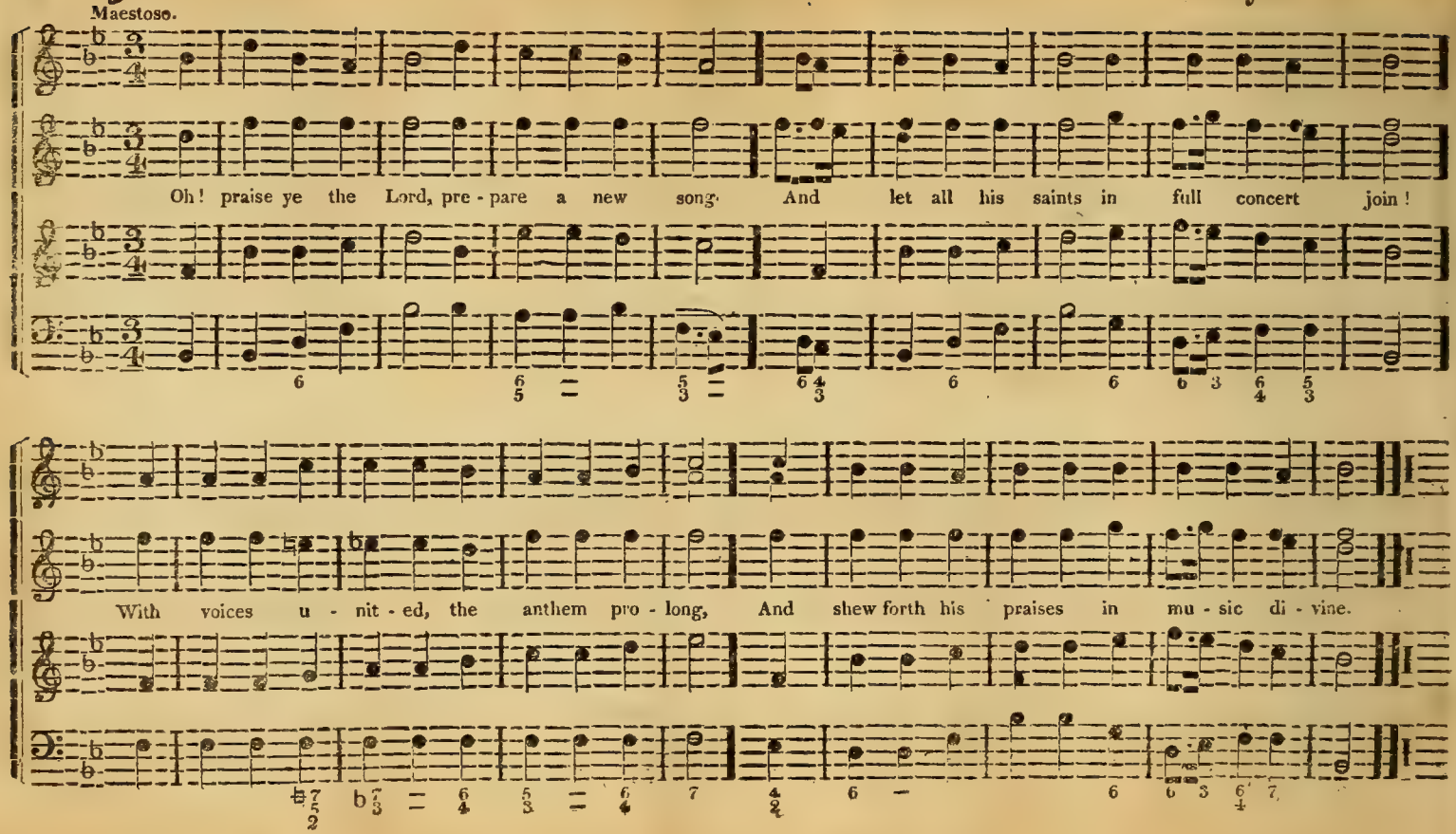

Behold ! the Judge descends, his guards are nigh : Tempest and fire attend him down the sky. Heav'n, earth, and hell draw near ; let all things come,
To hear his justice and the sinners doom ! " But gather first my saints," (the Judge commands,) " Bring them, ye angels, from their distant lands !"

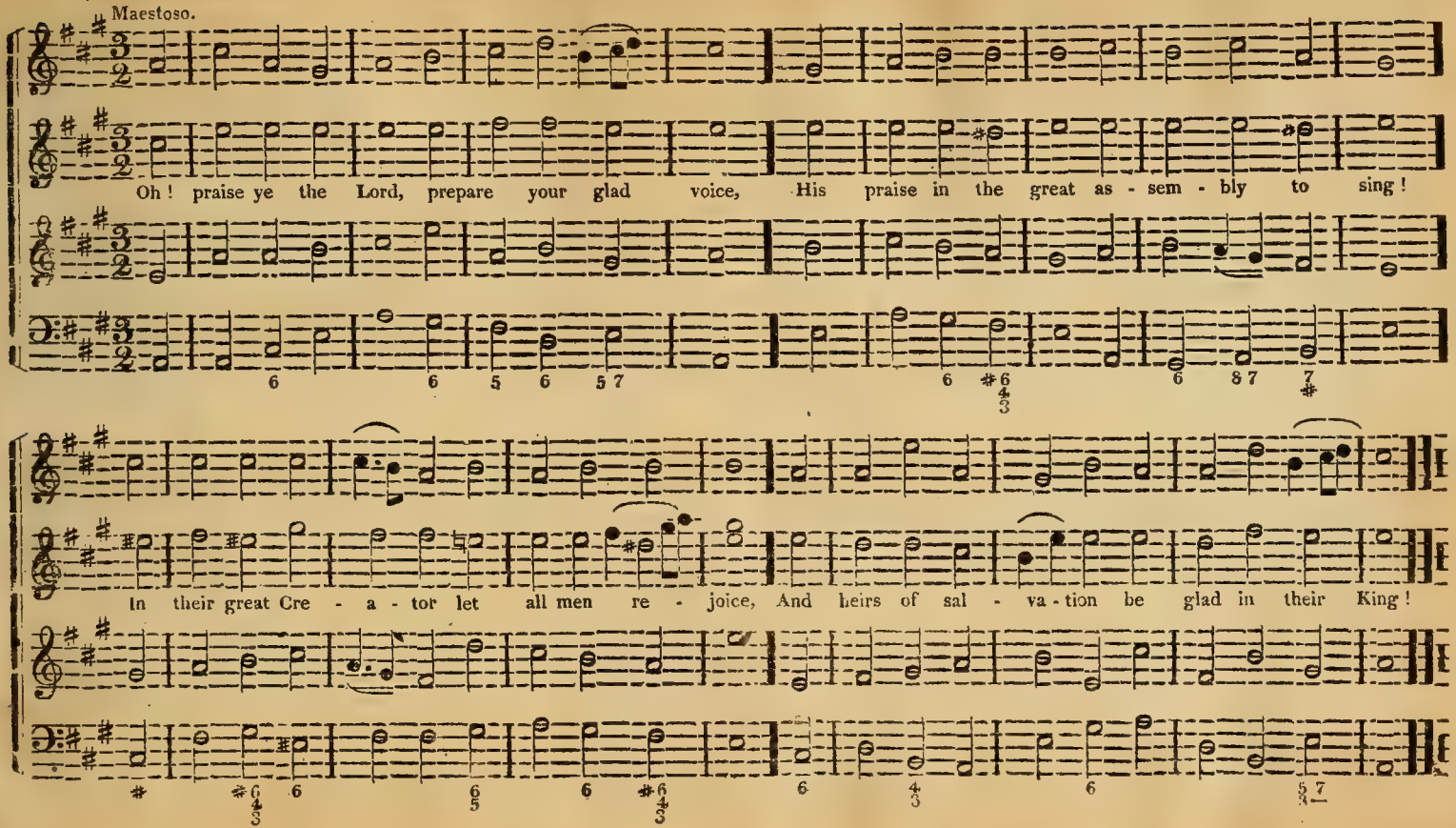

Not to our names, thou only just and true, Not to our worthless names is glory due; Thy pow'r and grace, thy truth and justice claim,
Immortal honours to thy sov'reign name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, "Where is your God?"

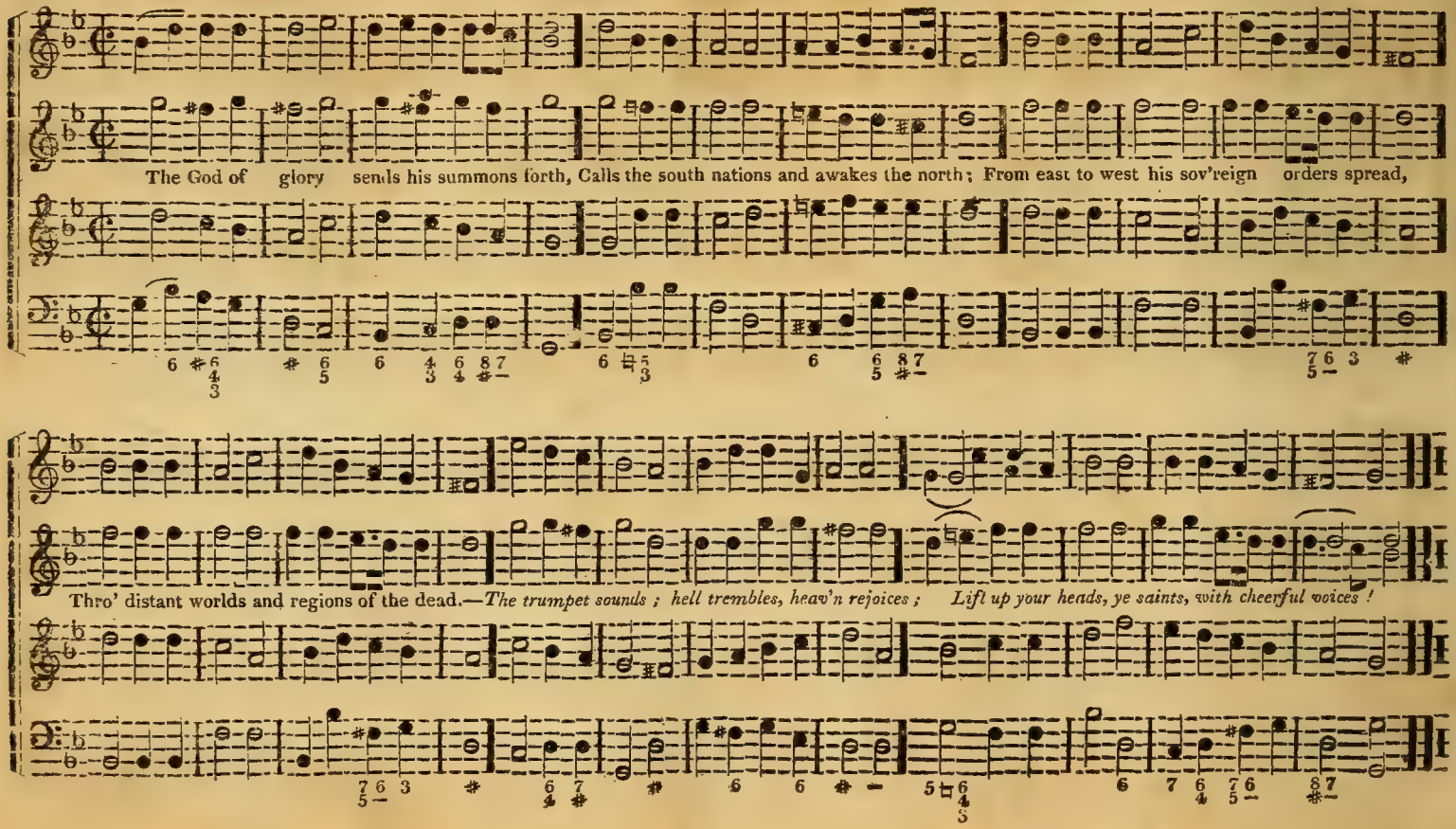
Adagio é sempre piano.

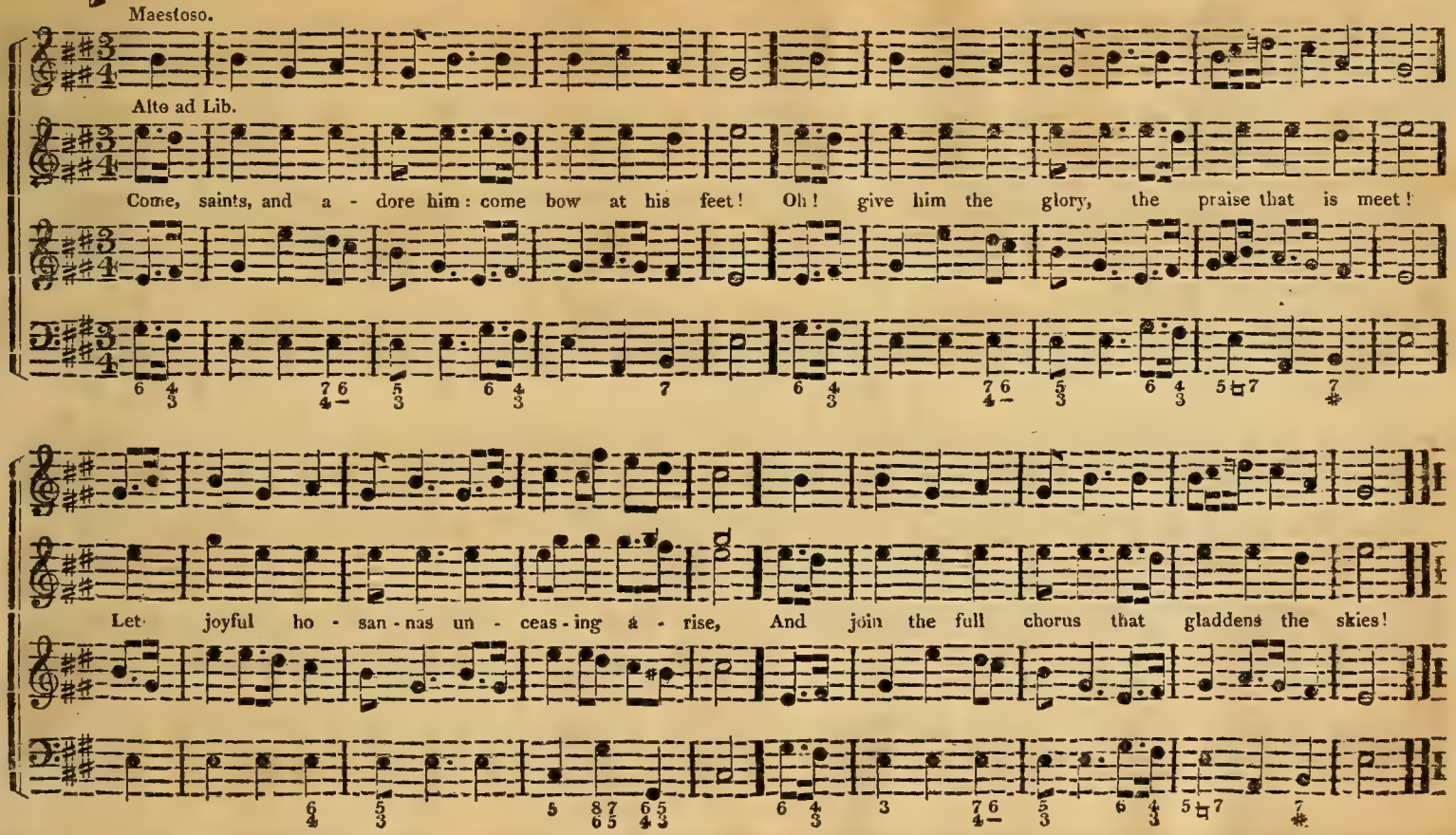
My Father, my God, I long for thy love, Oh! shed it a - broad; send Christ from a - - bove!

My heart ever fainting he only can cheer, And all things are wanting, till Je - sus is here.


Maestoso.
Oh! praise ye the Lord, pre - pare a new song. And let all his saints in full concert join!
With voices u - nit - ed, the anthem pro - long, And shew forth his praises in mu - sic di - vine.


Maestoso.
Oh! praise ye the Lord, prepare your glad voice, His praise in the great as - sem - bly to sing!
In their great Cre - a - tor let all men re - joice, And heirs of sal - va - tion be glad in their King!


The God of glory sends his summons forth, Calls the south nations and awakes the north; From east to west his sov'reign orders spread,
Thro' distant worlds and regions of the dead.—*The trumpet sounds; hell trembles, heav'n rejoices; Lift up your heads, ye saints, with cheerful voices!*


Maestoso.
Alto ad Lib.
Come, saints, and a - dore him: come bow at his feet! Oh! give him the glory, the praise that is meet!
Let joyful ho - san - nas un - ceas - ing a - rise, And join the full chorus that gladdens the skies!

BERMONDSEY. 6 & 4.

Milgrove.

Cres.

Glory to God on high! Let earth and skies reply, Praise ye his name! His love and grace adore, Who all our sorrows bore! Sing aloud,

Tasto. P. Cres.

F.

evermore, Worthy the Lamb!— Worthy the Lamb!— Worthy the Lamb!— Sing aloud, evermore, Worthy the Lamb!

F.

84. **ITALIAN HYMN.** 6 & 4. **Giardini.**

Maestoso.

P. F.

Come, thou Almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all victorious, Come and reign over us, Ancient of days!

Tasto. P. F.

66. **GREENVILLE.** 8 & 7, or 8, 7 & 4.

D. C.

Gently, Lord, oh! gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!

Fine.

Oh! refresh us—Oh! refresh us—Oh! refresh us with thy grace.

D. C.

Fine.

D. C.

HINTON. Elevens. German Air.

The Lord is our shepherd, our guardian, and guide: What - ev - er we want he will kind - ly provide.

7 6 6 5 / 4 3 6 7 6 6 / 4 7

To sheep of his pas - ture his mercies a - bound, His care and pro - tec - tion his flock will sur - round.

7 7 5 6 7 / ♯ = 7 6 6 / 4 7

Maestoso.

Be - fore Je - ho - vah's aw - ful throne, Ye na - tions bow with sa - cred joy! Know that the Lord is

P.

God a - lone, He can cre - - ate, and he de - stroy, He can cre - ate, and he de - stroy.

P.

Andante.

Trio.

P. His sov' - reign pow'r, with - out our aid, Made us of clay, and form'd us men; And when, like

P.

wand'ring sheep, we stray'd, He brought us to his fold a - gain. He brought us to his fold a - gain.

Tutti. F.

We'll crowd thy gates with thank - ful songs, High as the heav'ns our voic - - es raise; And

Tutti. F.

earth, and earth with her ten thousand thousand tongues, Shall fill thy courts with sounding praise, Shall

Unison.

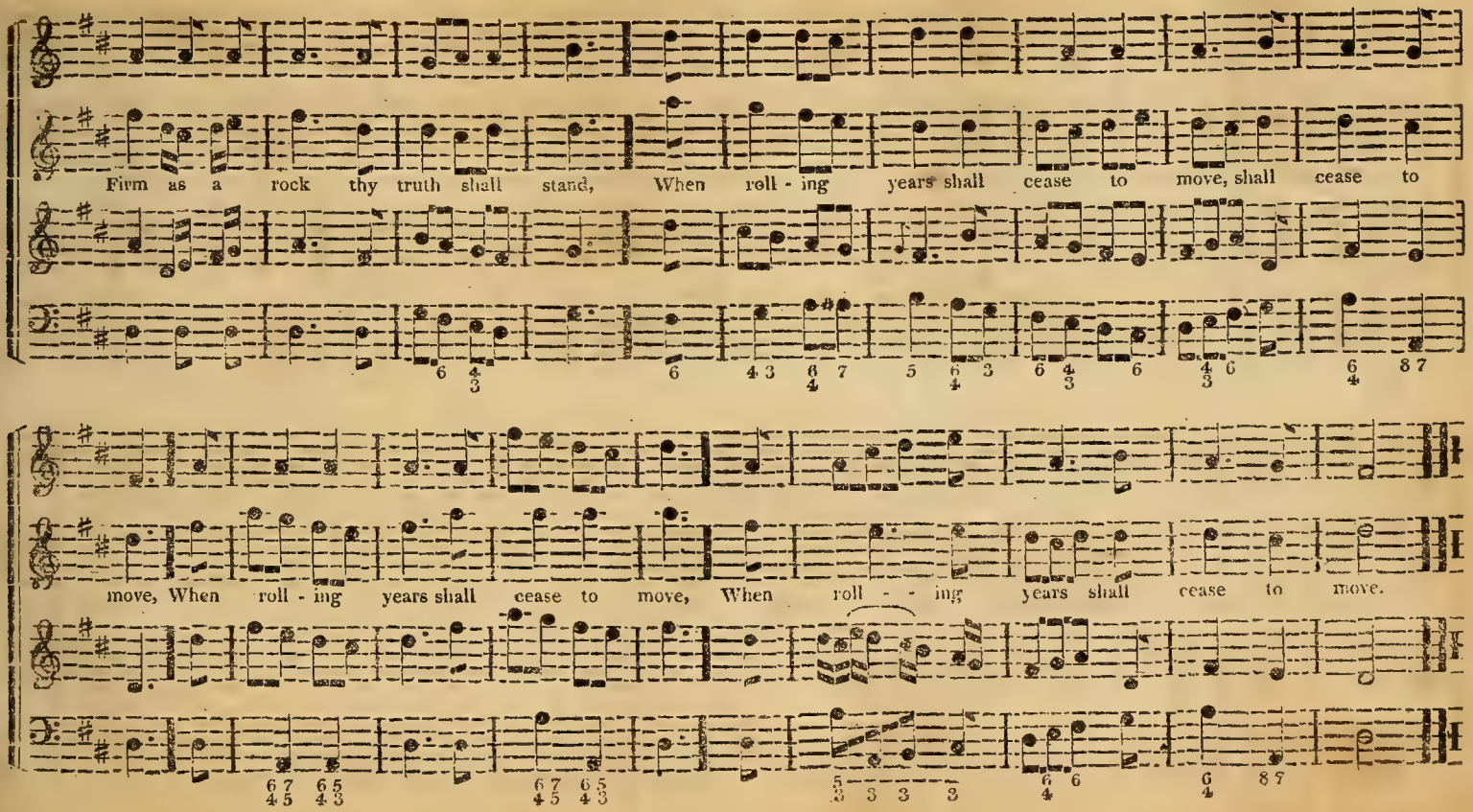
Unis-

fill thy courts with sounding praise, Shall fill, Shall fill thy courts with sound - ing praise.

Unison.

Wide! Wide as the world is thy com - mand, Vast as e - ter - ni - ty, e - ter - ni - ty thy love;

Unison. Unison.


Firm as a rock thy truth shall stand, When roll - ing years shall cease to move, shall cease to
move, When roll - ing years shall cease to move, When roll - - ing years shall cease to move.

92. **SCOTLAND.** **Twelves.** **Dr. Clark.**

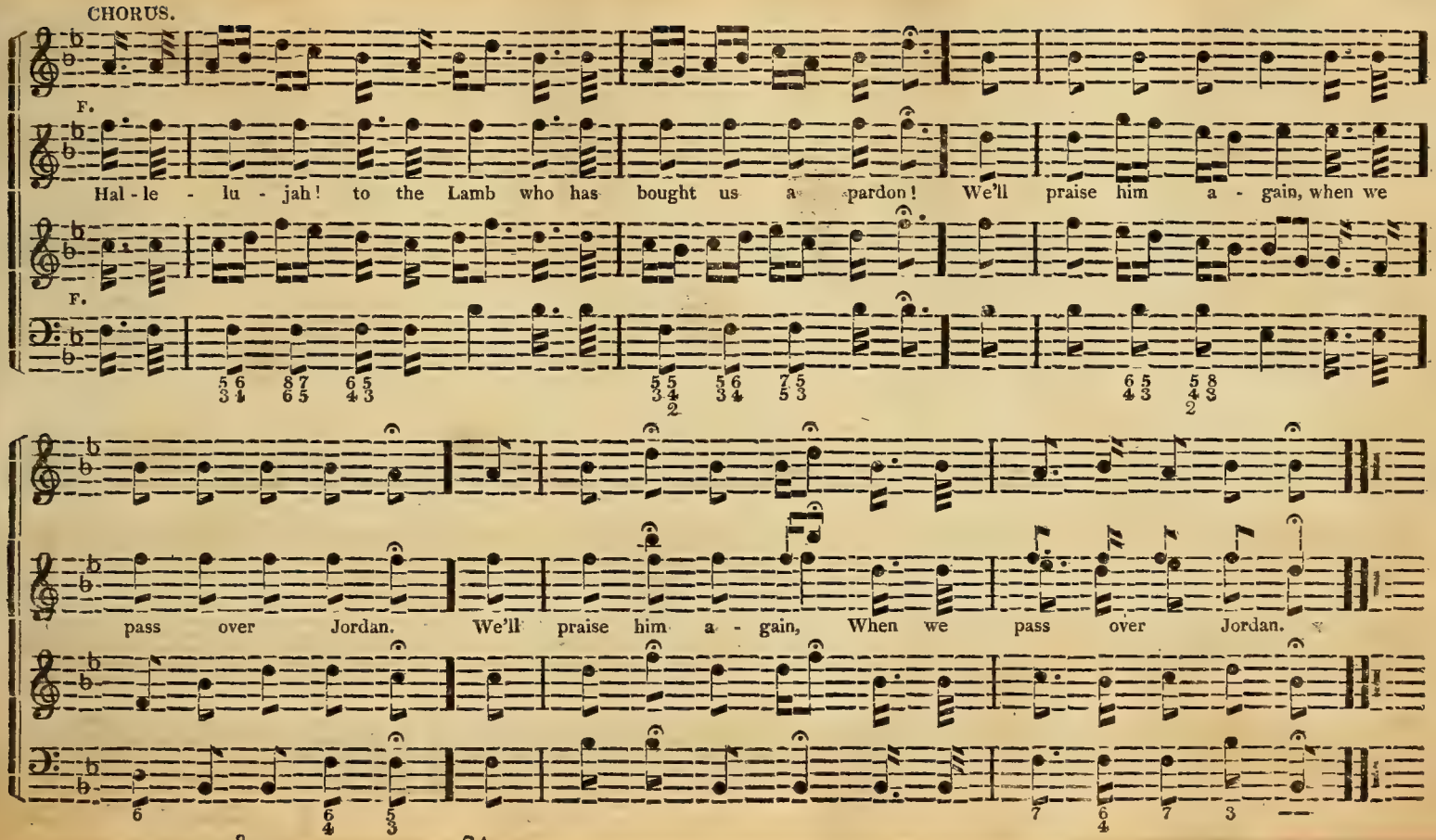
Larghetto.

P.

The voice of free grace cries escape to the mountain! For all that believe Christ hath open'd a fountain, For sin and uncleanness, and

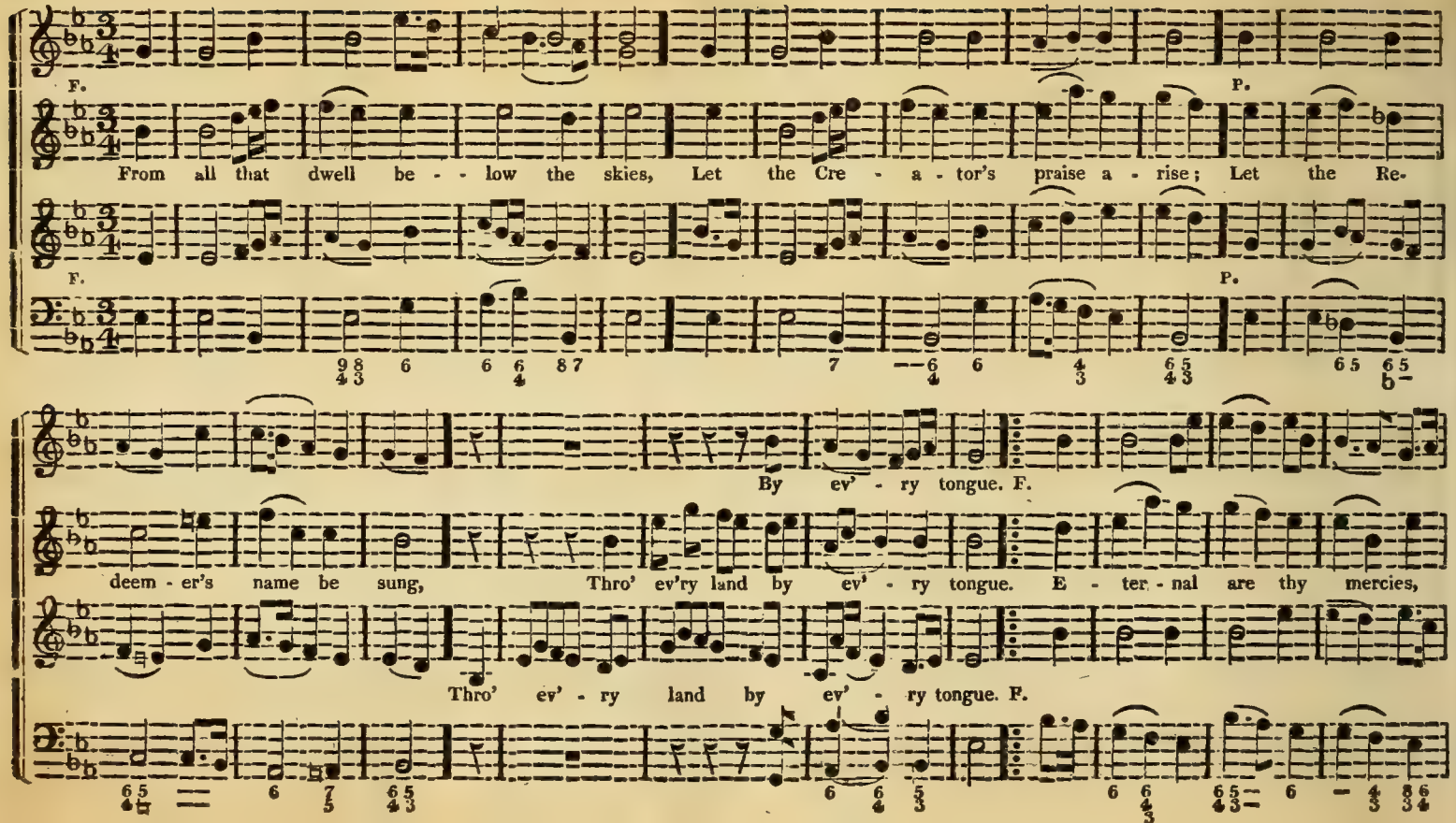
P.

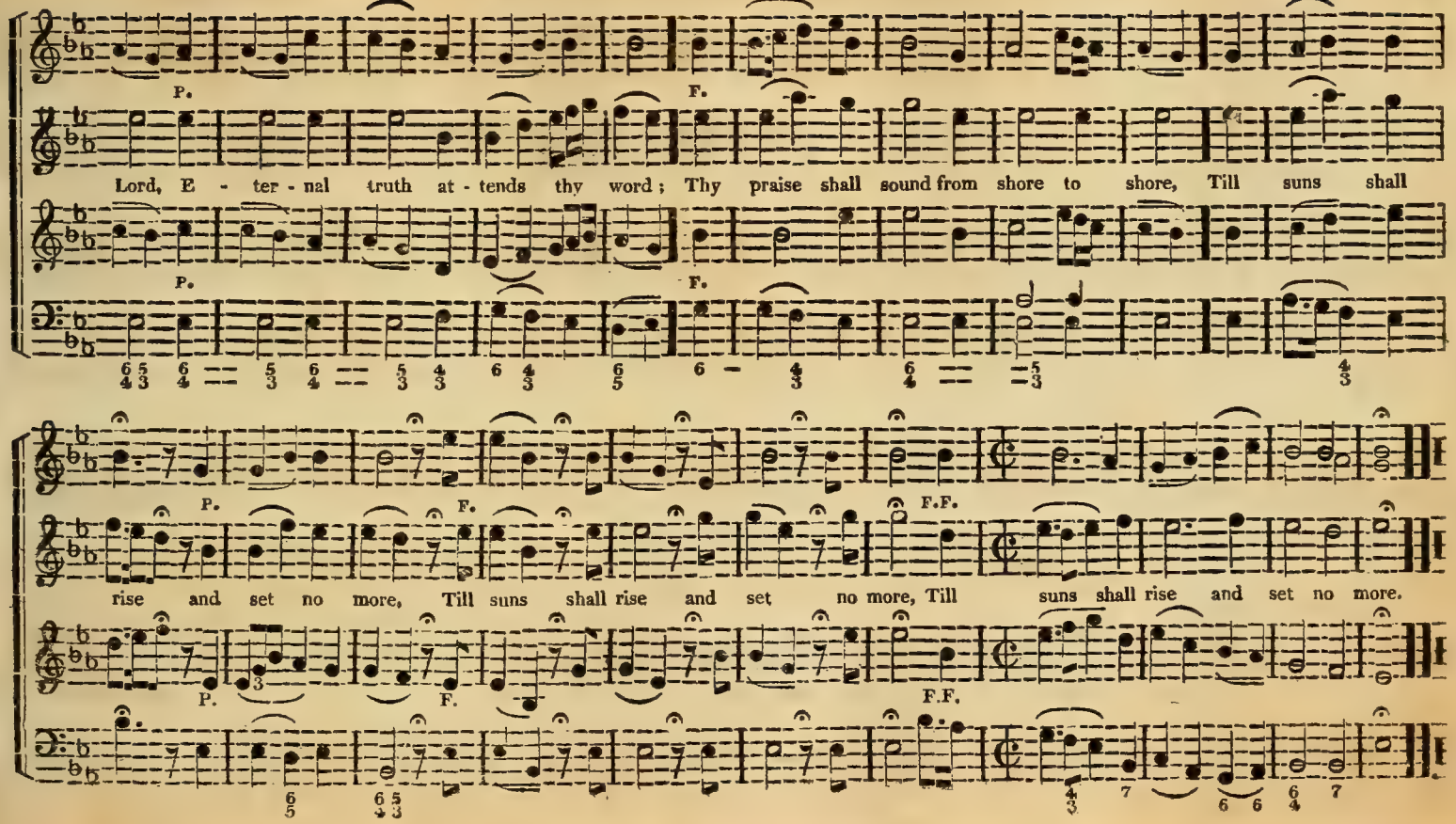
ev'-ry transgression: His blood flows so freely, in streams of salvation, His blood flows so freely, in streams of salvation.


CHORUS.
F.
Hal - le - lu - jah! to the Lamb who has bought us a pardon! We'll praise him a - gain, when we
F.
pass over Jordan. We'll praise him a - gain, When we pass over Jordan.

DENBIGH.

Dr. Madan.




P.
F.
Lord, E - ter - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall
P.
F.
P.
F.
F.F.
rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.
P.
F.
F.F.

Largo. Second Treble.

P.

Vital spark of heav'nly flame, Quit, oh! quit this mortal frame! Trembling, hoping, ling'ring, flying!—

P.

Cres. P.

Oh! the pain, the bliss of dying! Cease, fond nature, cease thy strife, And let me languish into life!

Cres. P.

Allegro. Tenor.

P. Hark! Alto. Hark! Hark! Hark!

P. Hark! they whisper, an - gels say, they whis - per, an - gels say, they whisper, they whisper, angels say—

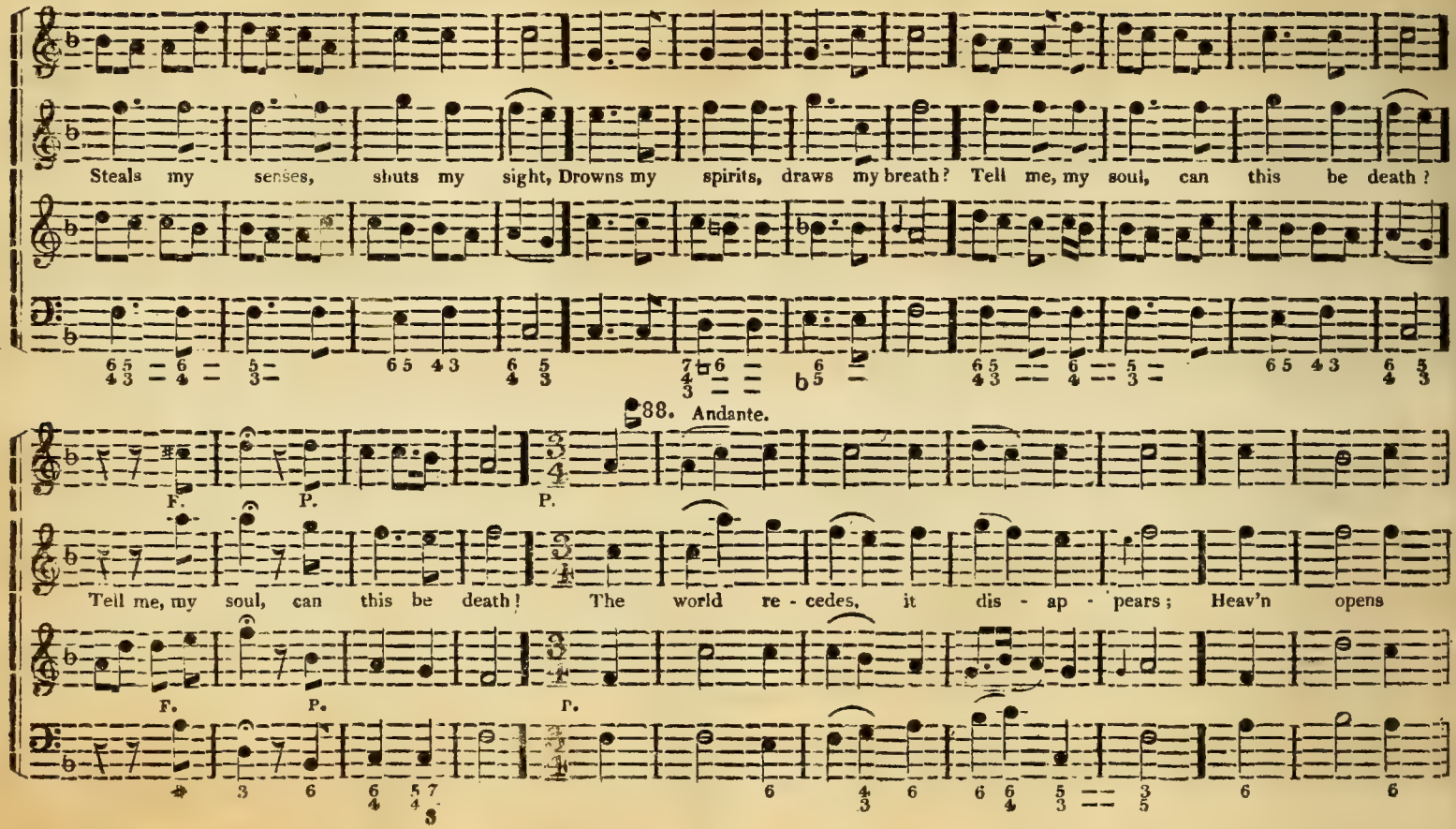
P. Second Treble.

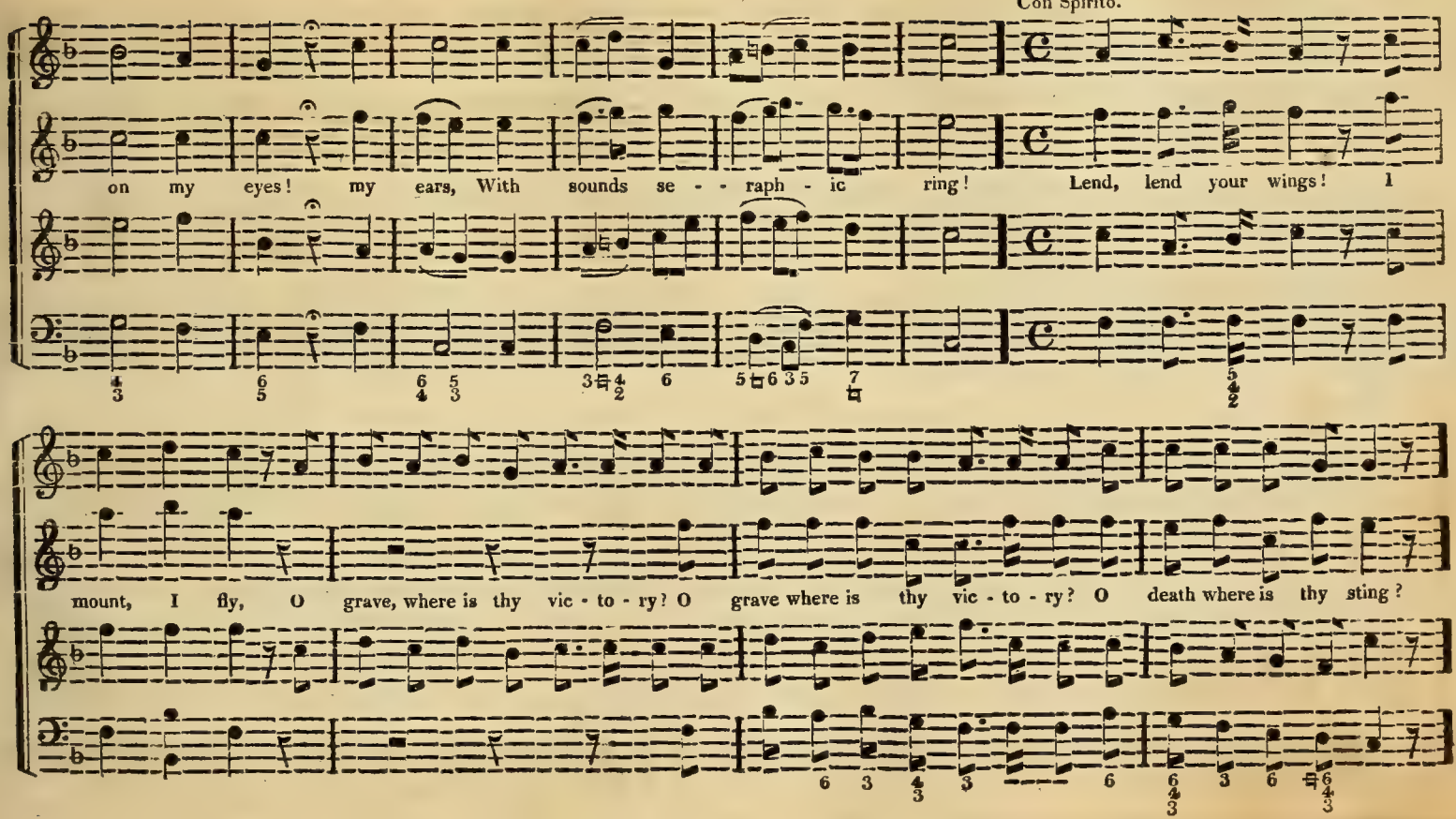
Hark! Hark! Hark! Hark!

P. 2d Treble. F. Alto. P.

"Sister spirit come a - way!" "Sister spi - rit, come away!" What is this ab - sorbs me quite,

P. F. P.


Steals my senses, shuts my sight, Drowns my spirits, draws my breath? Tell me, my soul, can this be death?
88. Andante.
F. P. P.
Tell me, my soul, can this be death! The world re - cedes, it dis - ap - pears; Heav'n opens
F. P. P.


♩112.
Con Spirito.
on my eyes! my ears, With sounds se - - raph - ic ring! Lend, lend your wings! I
mount, I fly, O grave, where is thy vic - to - ry? O grave where is thy vic - to - ry? O death where is thy sting?

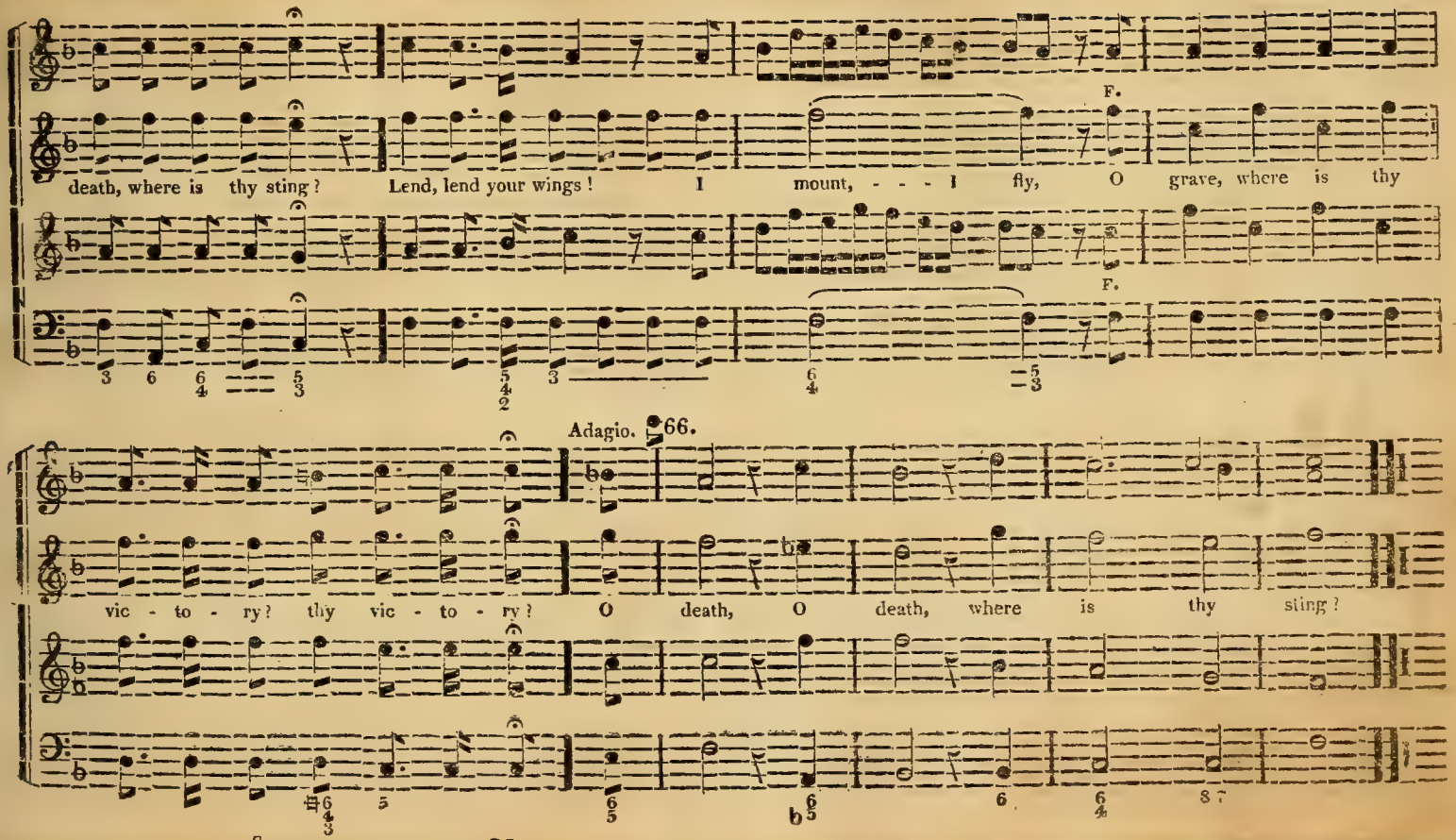
DYING CHRISTIAN. Continued.

O grave, where is thy vic - to - ry, O death, where is thy sting? Lend, lend your wings! I mount, I fly, O

6 3 4/3 3 ——Unison. 5/4/2 3 —— 6/4 —5/3

grave, where is thy victory? thy victory? O grave, where is thy victory? thy victory? O death, where is thy sting, O death, O

6 6 6 — 3 ——


F.
death, where is thy sting? Lend, lend your wings! I mount, - - - I fly, O grave, where is thy
F.
Adagio. ♩=66.
vic - to - ry? thy vic - to - ry? O death, O death, where is thy sting?

60.

THE LAST DAY.

Whitaker.

Larghetto.

P.

That day of wrath, that dread - ful day, When heav'n and earth shall pass a - way,

P.

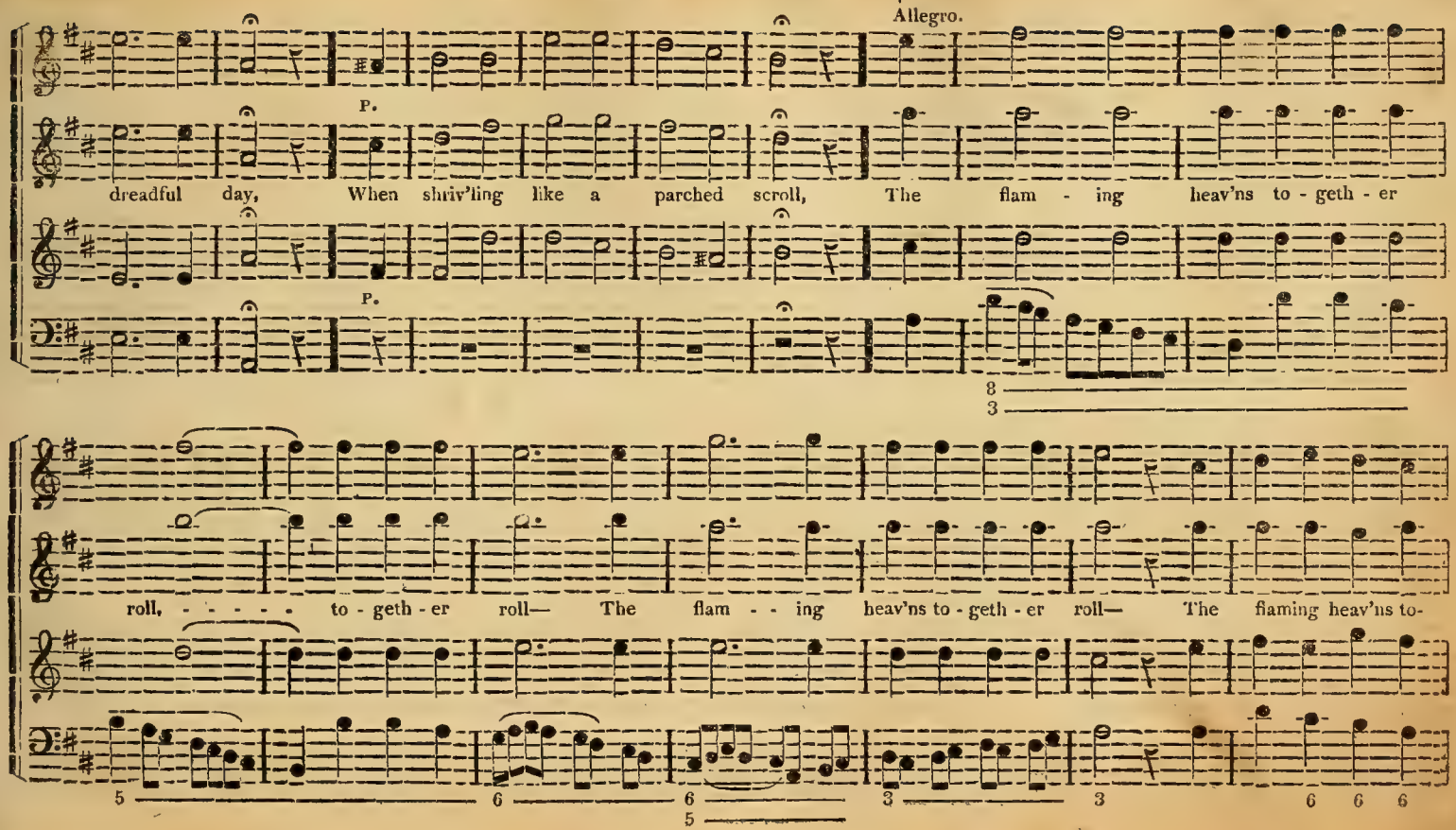
6 5 6 5 6/4 8 7

When heav'n and earth shall pass away, What pow'r shall be the sin - ner's stay? How shall he meet that

F.

F.

1/3 7 6/5 6 5 4 3 6/4 5 Unis.


Allegro.
P.
dreadful day, When shriv'ling like a parched scroll, The flam - ing heav'ns to - geth - er
P.
roll, - - - - - to - geth - er roll— The flam - - ing heav'ns to - geth - er roll— The flaming heav'ns to-

The

geth - er roll—to - geth - - er roll—to - geth-er roll; When louder yet, and yet more dread, Swells the high trump -

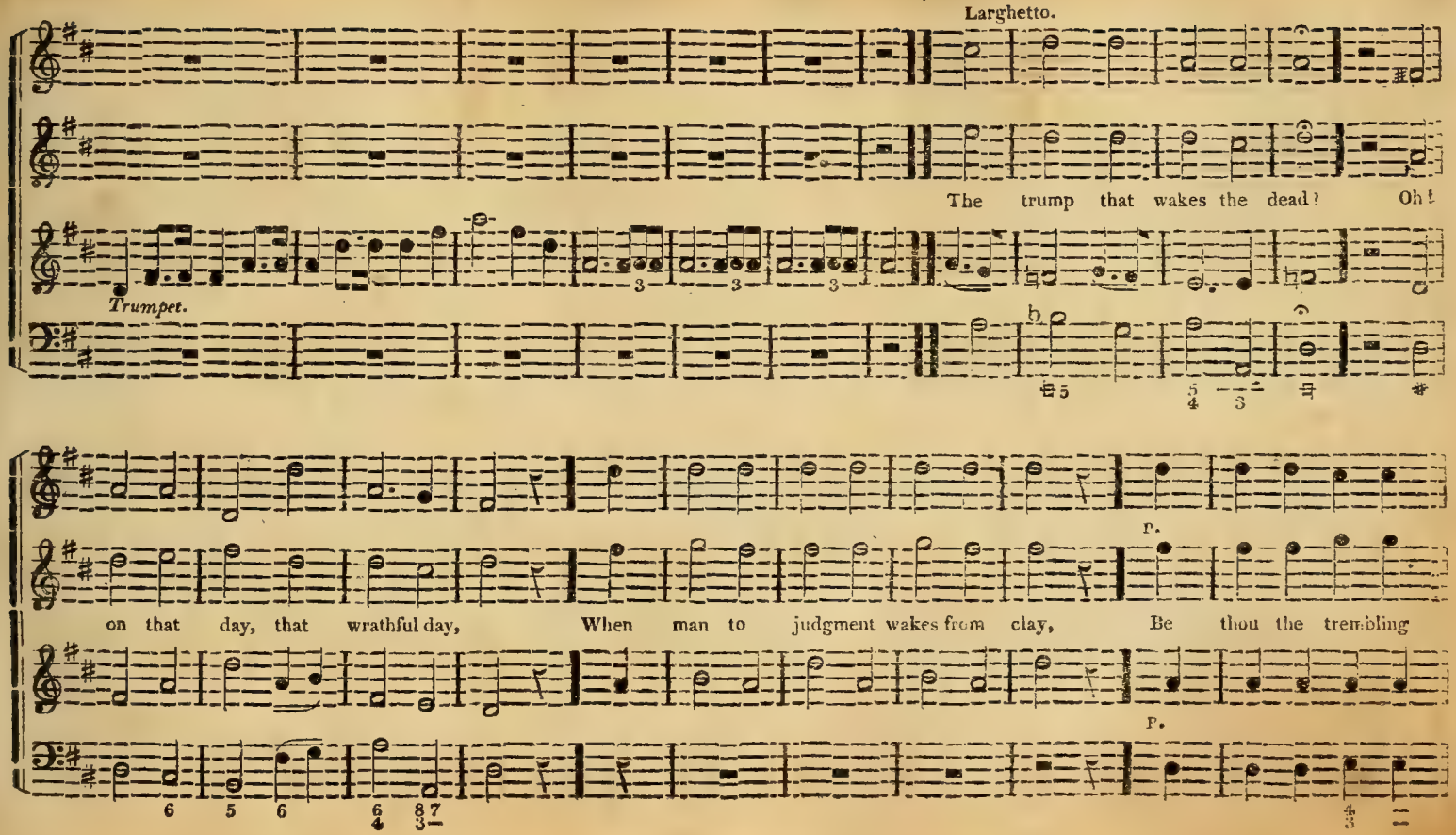
The

heav'ns, the heav'ns, the heav'ns together roll; The heav'ns, the heav'ns, the heav'ns together roll;

Swells the high trump,

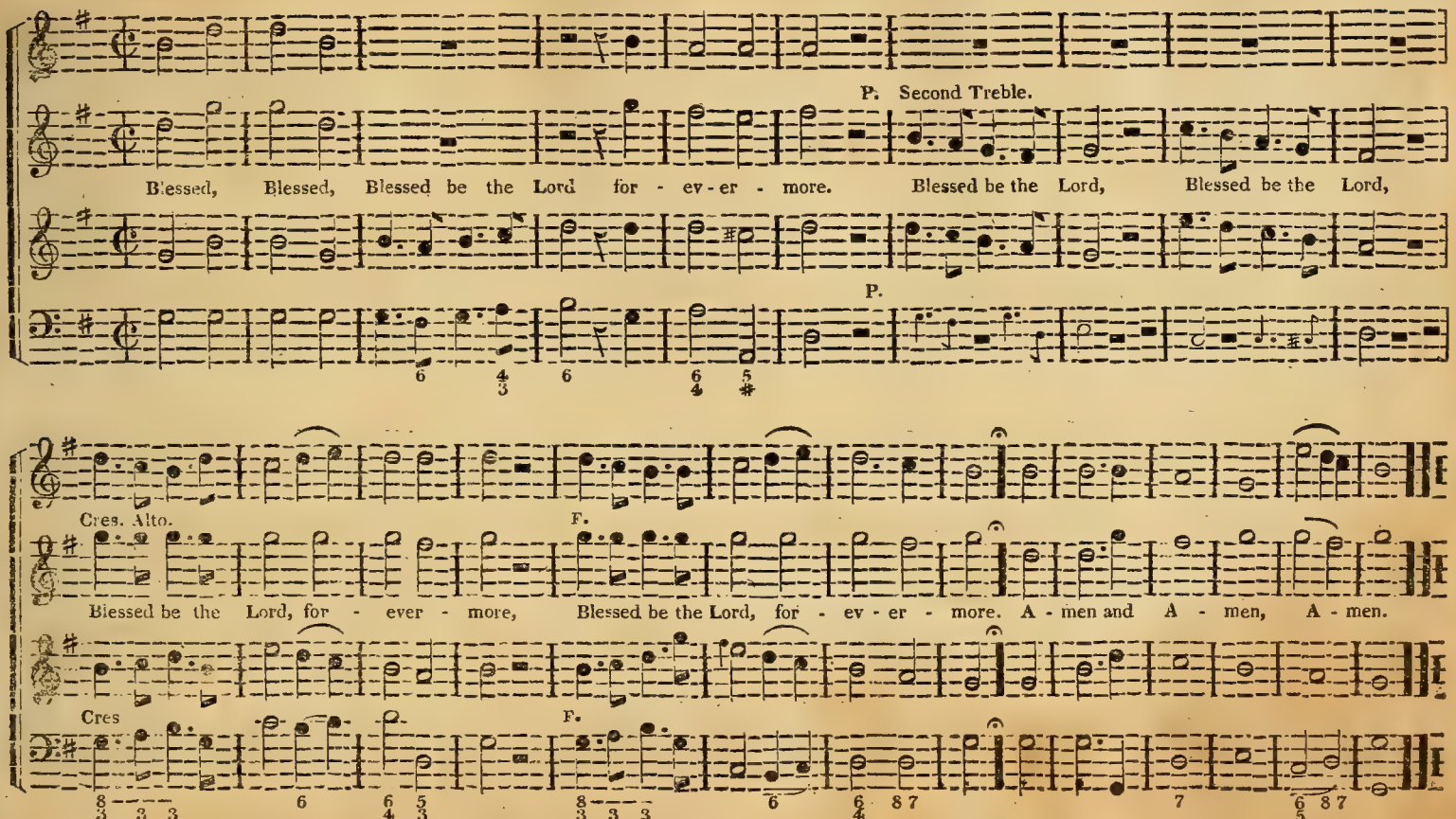
Trumpet.

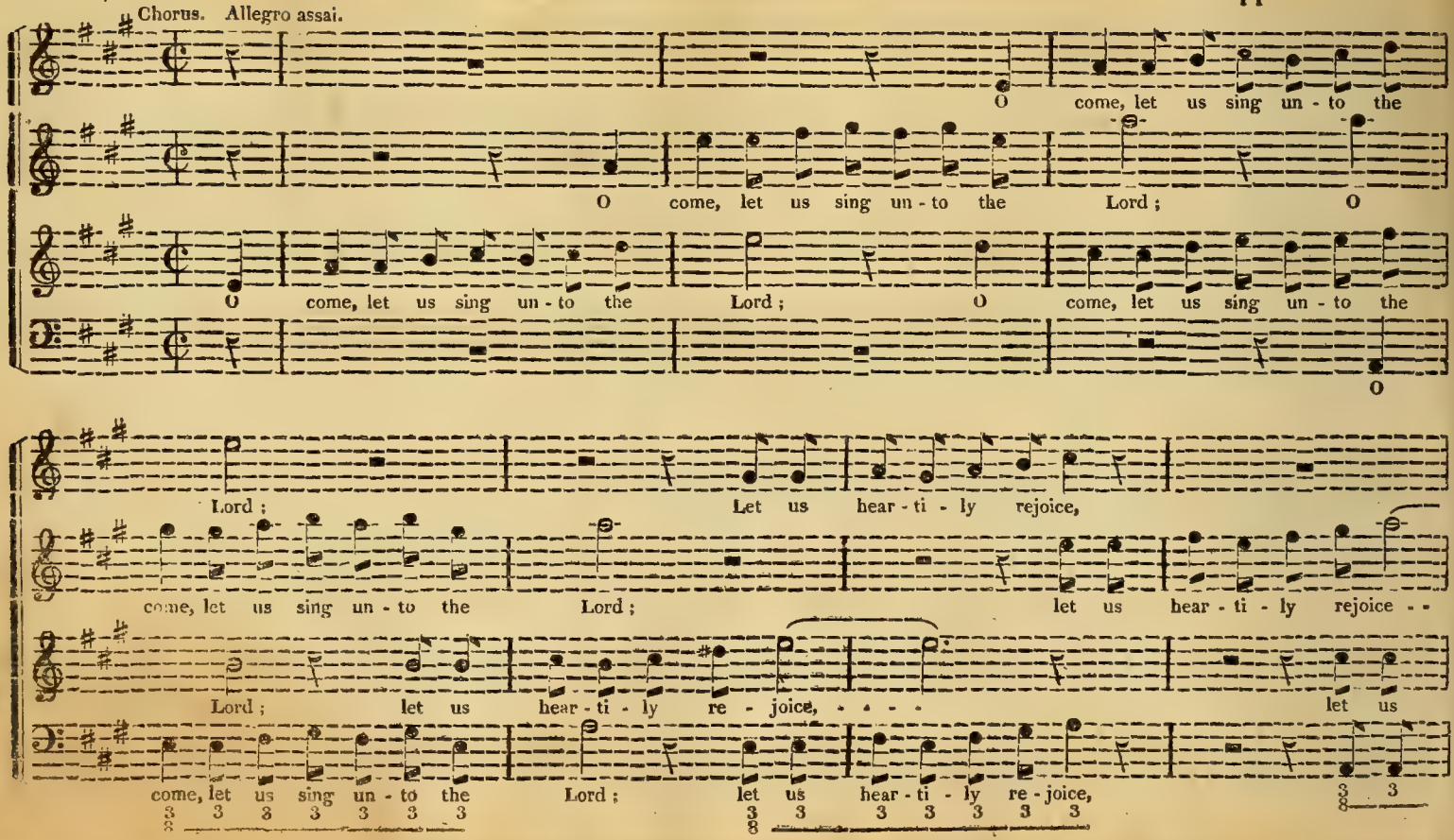
heav'ns, the heav'ns, the heav'ns together roll; The heav'ns, the heav'ns, the heav'ns together roll;


Larghetto.
The trump that wakes the dead? Oh!
Trumpet.
P.
on that day, that wrathful day, When man to judgment wakes from clay, Be thou the trembling
P.

sinners stay, Though heav'n and earth shall pass away! Though heav'n and earth shall pass a - way! Be thou the trembling

sinners stay, Though heav'n and earth shall pass away! Though heav'n and earth shall pass a - - way!


P. Second Treble.
Blessed, Blessed, Blessed be the Lord for - ev - er - more. Blessed be the Lord, Blessed be the Lord,
P.
Cres. Alto.
F.
Blessed be the Lord, for - ever - more, Blessed be the Lord, for - ev - er - more. A - men and A - men, A - men.
Cres
F.


Chorus. Allegro assai.
O come, let us sing un - to the
O come, let us sing un - to the Lord; O
O come, let us sing un - to the Lord; O come, let us sing un - to the
O
Lord; Let us hear - ti - ly rejoice,
come, let us sing un - to the Lord; let us hear - ti - ly rejoice - -
Lord; let us hear - ti - ly re - joice, - - - - let us
come, let us sing un - to the Lord; let us hear - ti - ly re - joice,

in the strength of our sal - va - - tion; let us hear - ti - ly re-

- - - - - - in the

hearti - ly rejoice in the strength of our sal - va - tion; let us hearti - ly re - - - - - - - joice - - - - -

3 3 3 3 3 in the 6/4 6/4 7 6 5/4 7/3 let us hearti - ly re- 3/8 3 3 3 3 3

joice,

let us hearti - ly re - - - - - - - - joice - - - - - - - - in the strength of our sal - - va - tion.

- - - - let us hearti - ly re - joice

joice, 3 3/8 3 3 3 3 3 3 3 6/4 6/4 7 6 5/4 7/3

Verse. Treble and Base.

Let us come be - fore his presence, let us come be - fore his presence with thanks - giv - ing, with thanks-

Let us

giving; come before his presence, let us come before his presence with thanksgiving;

Sym.

And shew our - selves glad, and shew ourselves glad, and shew ourselves glad - -

And shew ourselves glad, and shew ourselves glad, and shew our - selves

Sym.

in him with psalms.

glad

CHORUS. 60. Largo Expressivo.

For the Lord is a great God; the Lord is a great God, and a great King above all gods: a great King above all gods.

ANTHEM. Continued.

Recit. Base. ♩=100.

In his hands are all the concerns of the earth, and the strength of the hills is his also. The sea is his and he made it: and his hands prepared the dry land.

T. S.

Duet. ♩=100.

O come, let us worship, O come, let us worship, and fall down, and kneel be - fore the Lord, the Lord our Maker.

Inst. Base.

CHORUS.

O come, let us worship; O come, let us worship, and fall down, and kneel be - fore the Lord, the Lord our Maker.

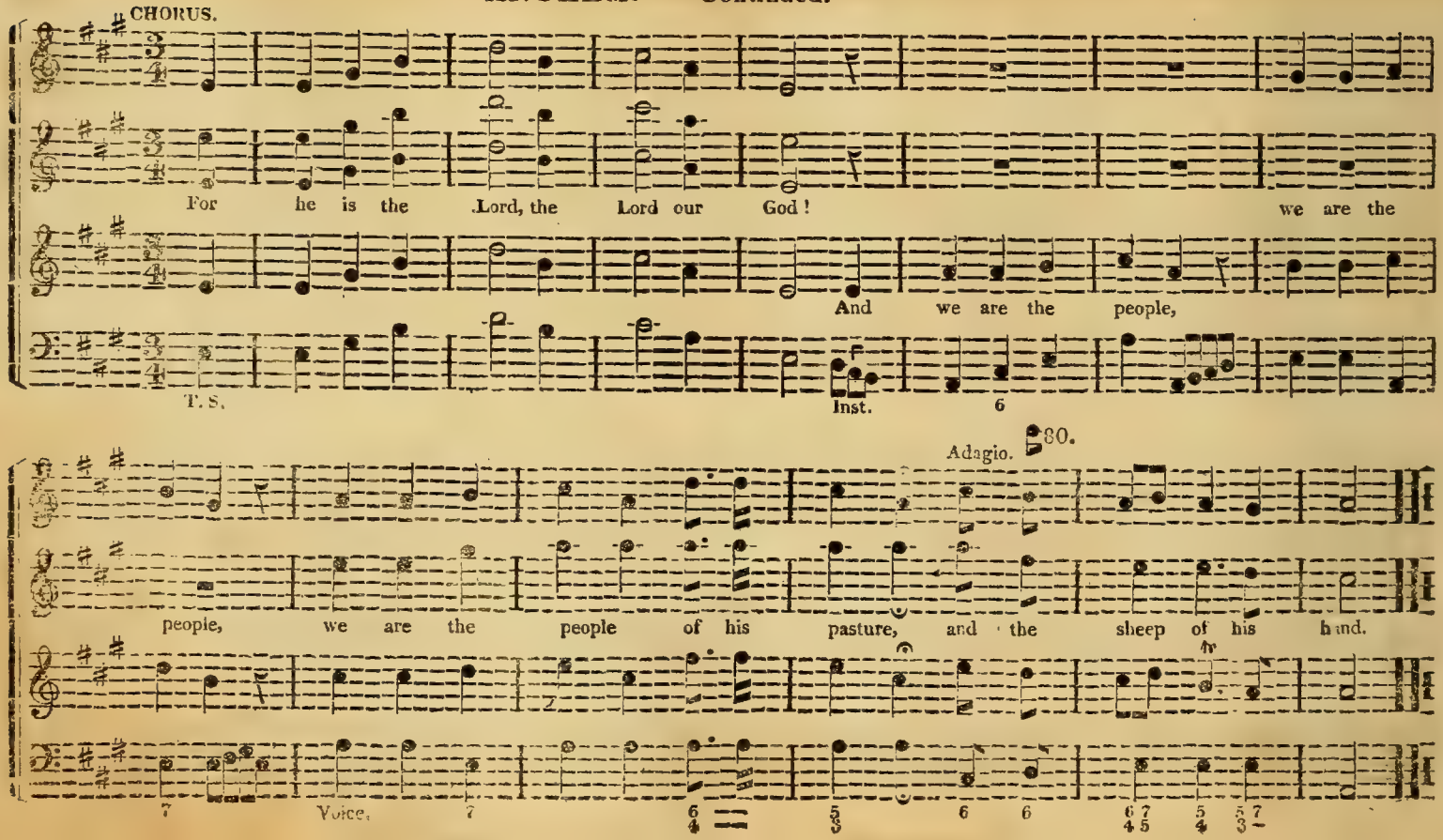
Voice. 6 7 7 6 6 5 / 4 3 5 ♯ 6 6 / 4 5 7 ♯

Duet.

For he is the Lord, the Lord our God; and we are the people, we are the people, we are the people of his pasture, and the sheep of his hand.

Inst. Base.

T. S. 6 7 7 6 / 4 5 / 3 6 6 7 / 4 5 5 5 / 3


CHORUS.
For he is the Lord, the Lord our God!
we are the
And we are the people,
T. S.
Inst.
Adagio.
80.
people, we are the people of his pasture, and the sheep of his hand.
Voice.

Maestoso. Chorus.

Lord of all pow'r and might, Lord of all pow'r and might,

Solo. P.

Solo. P.

Thou that art the author, Thou that art the author, Thou that art the giver of all good things;

Solo. P.

Solo. P.

Chorus.

F. F. Chorus. P.

Graft in our hearts the love of thy Name, the love of thy Name, increase in us true re-

Solo. P. F. Chorus.

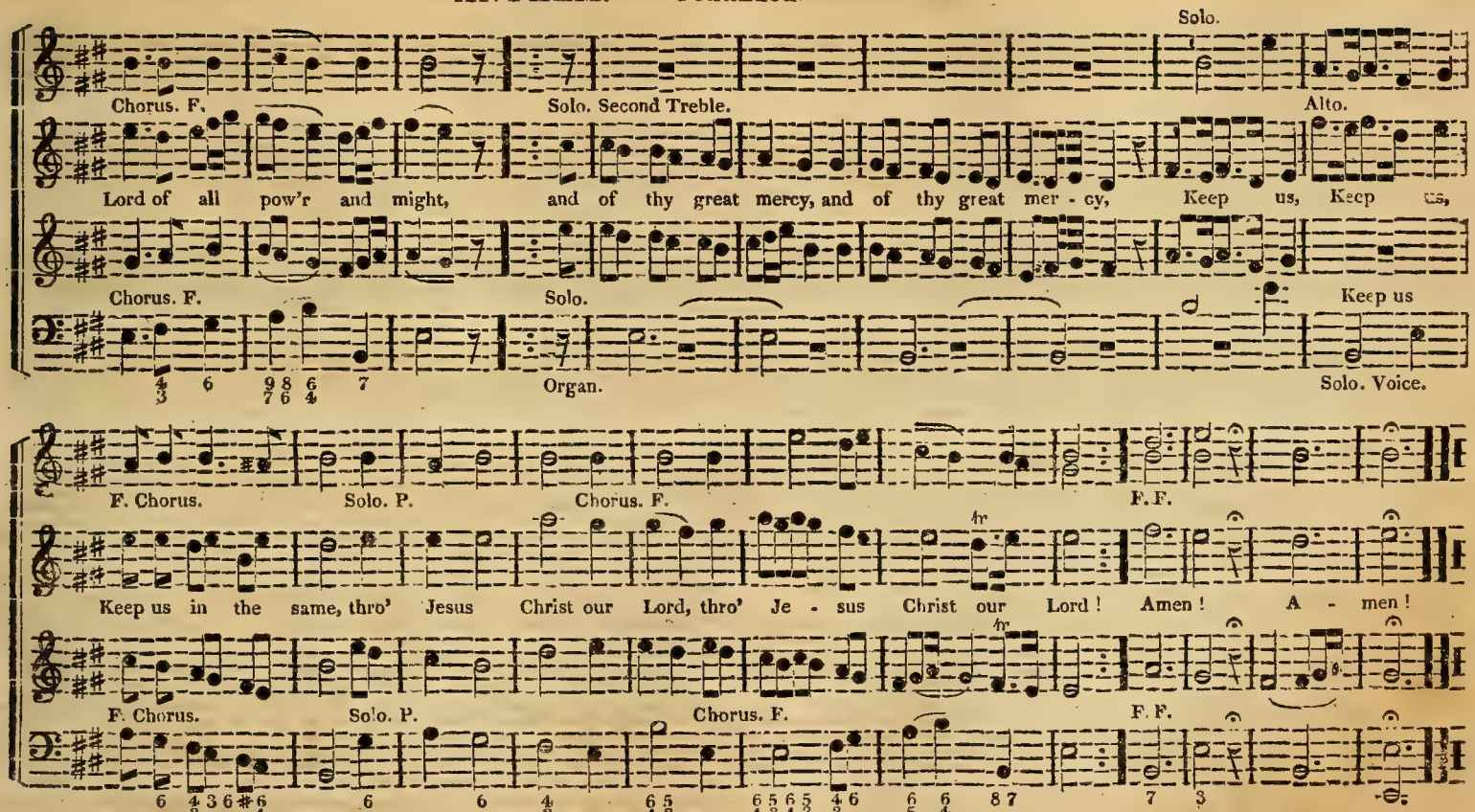
F. Chorus. Solo. P. F. Chorus. P.

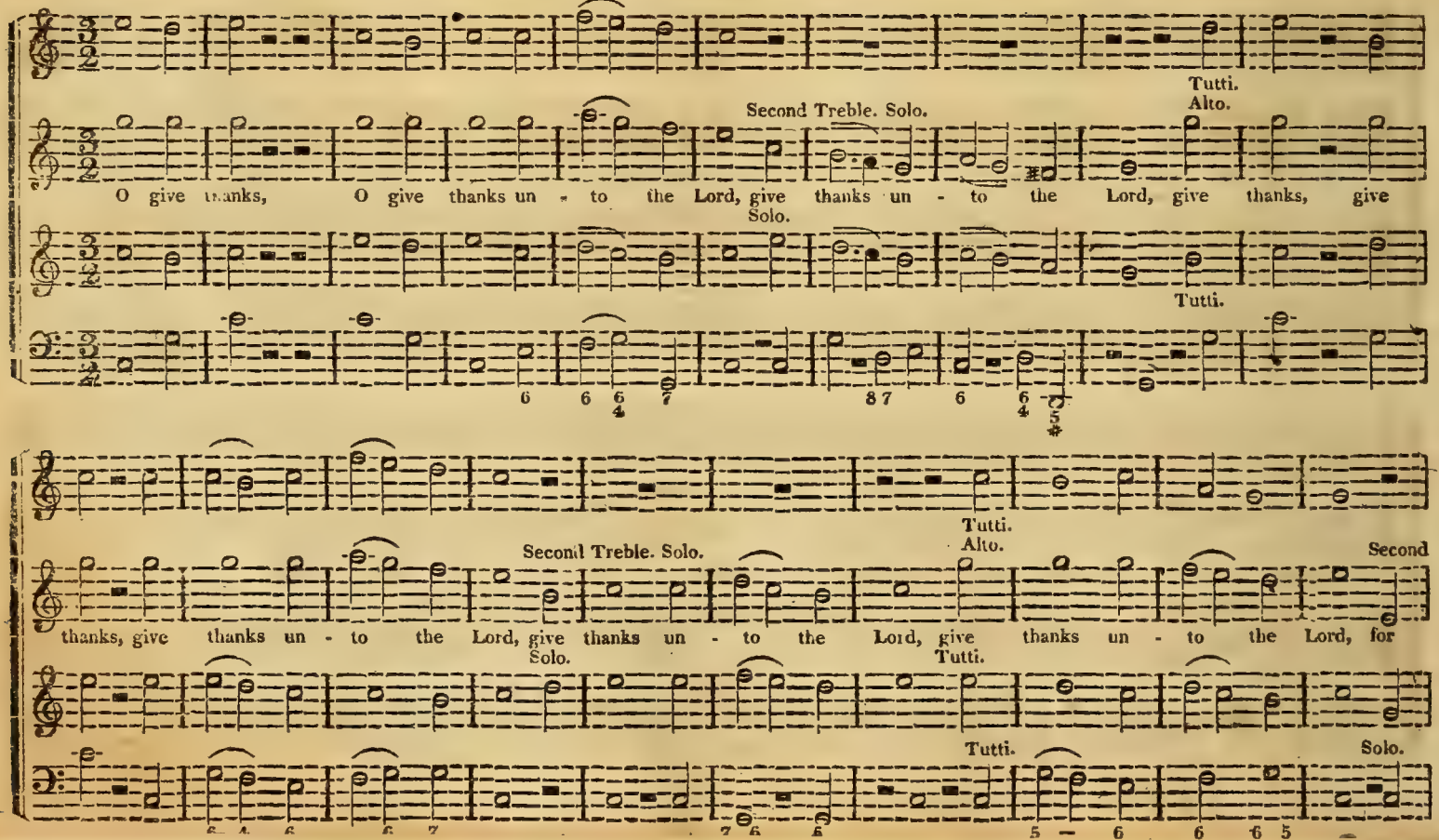
F. P. Solo.

li - gion. Lord of all pow'r and might, nourish us in all good - ness,

P. Solo.

F. P. Solo.


Chorus. F.
Solo. Second Treble.
Solo.
Alto.
Lord of all pow'r and might, and of thy great mercy, and of thy great mer - cy, Keep us, Keep us,
Chorus. F.
Solo.
Keep us
Organ.
Solo. Voice.
F. Chorus.
Solo. P.
Chorus. F.
F. F.
Keep us in the same, thro' Jesus Christ our Lord, thro' Je - sus Christ our Lord! Amen! A - men!
F. Chorus.
Solo. P.
Chorus. F.
F. F.


Tutti.
Alto.
Second Treble. Solo.
O give thanks, O give thanks un - to the Lord, give thanks un - to the Lord, give thanks, give
Solo.
Tutti.
Tutti.
Alto.
Second Treble. Solo.
Second
thanks, give thanks un - to the Lord, give thanks un - to the Lord, give thanks un - to the Lord, for
Solo.
Tutti.
Tutti.
Solo.

Treble. Solo. Tutti. Alto. Solo. Second Treble.

he is good, for he is good, is good, for his mercy en - dur - eth for - ever, his mercy en - dureth, his

Tutti. Solo.

Tutti.

Tutti. Alto.

mercy en - dureth for - ever, his mercy en - dureth for - ever, A - men, A - men.

Tutti.

Tutti.

84. **ADVENT.** **Dr. Callcott.**

FUGE. Moderato.

Let Zion and her sons re - - joice, Behold the promis'd hour;

Let Zion and her sons re - - joice, Her God hath

Let Zi - on and her sons re - - joice, Be - hold the promis'd hour; Her God hath heard her

Let Zion and her sons, her sons re - joice, Behold the promis'd hour, the promis'd hour;

6 4 3 8 — 6 3 7 6 6 5 4 3 6 5 — 6 5 6 — 7 7

Her God hath heard her mourning voice, Her God hath heard her mourning voice,

heard, hath heard her mourning voice, And will ex - alt his pow'r, And will exalt his pow'r, And will exalt his pow'r.

mourning voice, Her God hath heard her mourning voice,

Her God hath heard her mourning voice, her mourning voice,

5 — 6 ♭7 3 — 5 6 3 6 6 5 ♮6 4 3 6 6 6 5 6 6 7 4

Allegro.

F. O - - - be joy - ful, O be joy - ful in the Lord, all ye lands.

F. O - - - be joy - ful, O be joy - ful in the Lord, all ye lands.

F. O - - - be joy - ful, O be joy - ful in the Lord, all - - - ye lands.

6 7♯6 4 3

Be joy - - - - - - - - - - - - - ful,

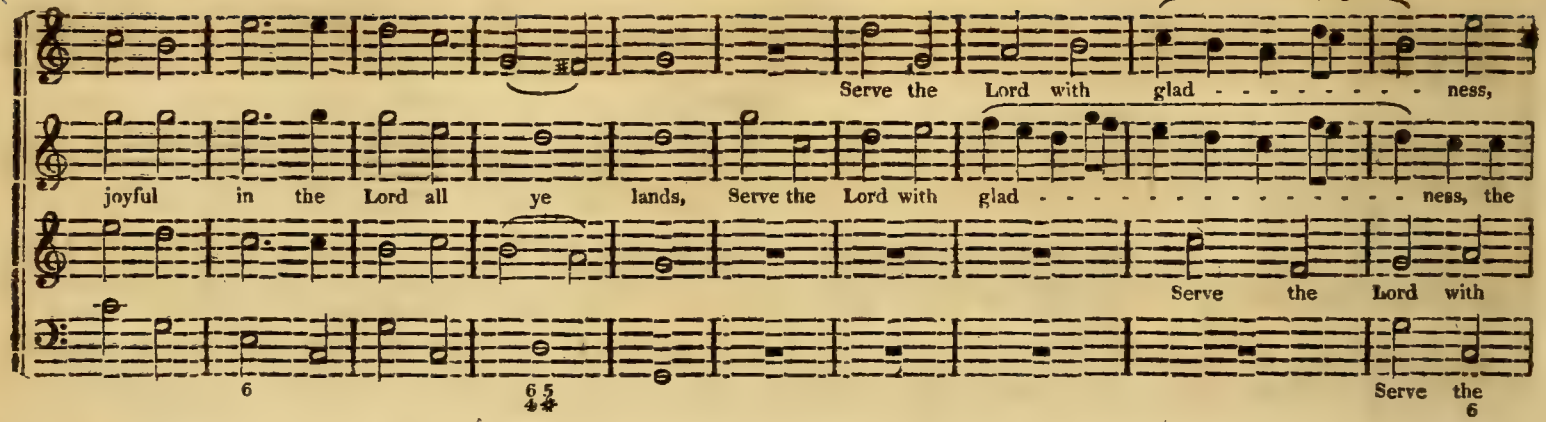
Second Treble.

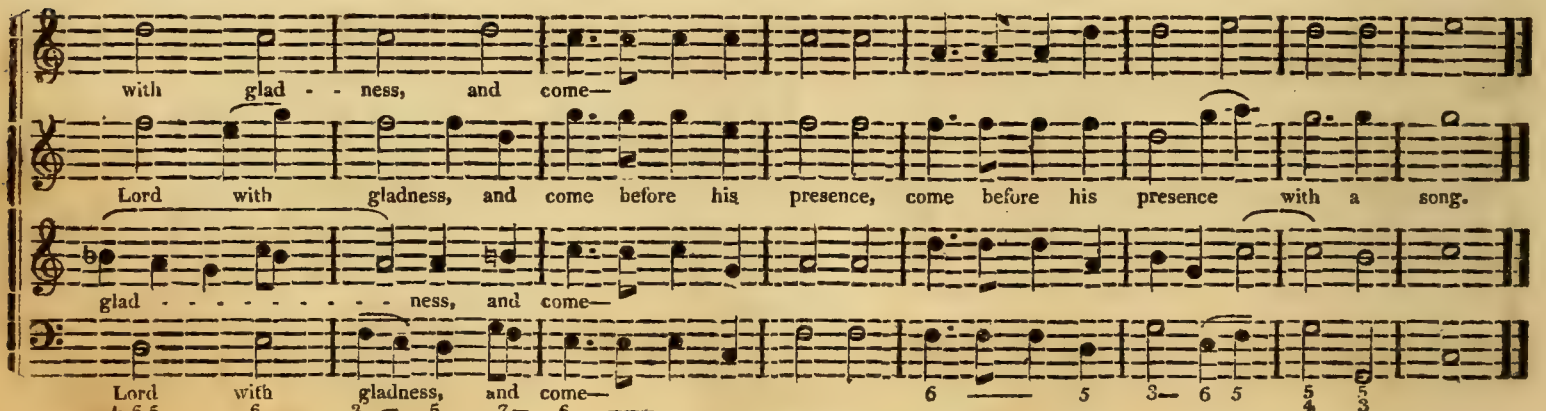
Be joy - - - - - - - - - - - - - ful,

Alto.

O be joyful, be

T. S.


Serve the Lord with glad - - - - - - - - ness,
joyful in the Lord all ye lands, Serve the Lord with glad - - - - - - - - - - - - - - - ness, the
Serve the Lord with
Serve the


with glad - - ness, and come—
Lord with gladness, and come before his presence, come before his presence with a song.
glad - - - - - - - - - - ness, and come—
Lord with gladness, and come—

DUET. Trebles. Andante.

Be ye sure that the Lord he is God, it is he, it is he that hath made us, and not we our-

Organ.

6 6/4 5/3 6 6 5/3 — 5/4 — 5/2 5/3 6/4 5/3 — 6 6/4 5

selves, We are his people, we are his people, and the sheep of his pasture.

5 7 6/4 6/4 5/3 6 5/3 6 7/5/4/2 6 5 5/4/2 5/3 6 6/4 5/3

ANTHEM. Continued.

Chorus. Allegro. Unison.

O go your way, O go your way, O go your way, go your way in - to his

gates with thanks - giv - ing, and in - to his courts, his courts, with praise, be

be thank - ful un-

be thank - ful un - - to him, be thankful, be, &c.

thank - ful un - - to him, be thank - ful un - to him, be, &c.

to him, and speak good of his name, be thank - ful, be thank - ful un-

be thank - ful un - to him, be, &c. 5 6 ♭3 6 3 6 3 ♭7
6 7 6 ♭6 ♭6/5

To him and speak good of his name, speak good, speak good of his name.

5 ♮ 6 ♮ 4 6/♮ 4/2 6 5 6 6 7 6/4 7

Tenor. Largo. TRIO.

For the Lord is gra - cious, For, &c. gra - cious, the Lord is gra - cious, his

Alto.

For the Lord is gra - cious, For the Lord is gra - cious, For the Lord is gra - cious, the Lord is gra - cious,

Base.

For the Lord his

mer - cy, his mer - cy, his mer - cy, his mer - cy is ever - last - ing, ever - last - ing.

mercy is ever - - - last - - - - - - - ing, his mer - cy, his mer - cy is ev - er - last - ing.

And his truth en - - dur - eth, his truth, his truth en - dur - eth from gene-

And his truth en - - dur - eth, his truth en - - dur - eth, his truth en - dur - eth,

And his truth, and his truth, his truth en - dur - eth,

ra - tion to gen - e - ra - tion to gen - - e -

from gen - e - - ra - tion to gen - e - ra - tion, from gen - e-

from gen - e - ra - tion to gen - e - - ra - tion, from gen - e - - ra - tion to gen - - e -

ra - tion, from gen - e - - - ra - tion, from gen - e - ration to gen - e - - ration.

ra - tion to gene - - - - - - - ra - - - - - - - - tion, from gen - e - ration to gen - e - - ration.

ra - tion, from gene - ra - - - - - - - - - - - - - - tion, from gen - e - ration to gen - e - - ration.

3 3 5 6 7 7 7 6 6 5
3 4

♩66, or ♩112.

Chorus. Allegro.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost:

6 5 6 #6 5
4 3 4 3 4 #

As it was in the beginning, is now and ever shall be, now and ever shall be,

As it was in the be - ginning, is now and ever shall be, is now and ever shall be,

As it was in the be - ginning, is now, is now and ever shall be,

As it was in the be - ginning, is now, &c.

world without end, A - men, A - - - - - men, world without

world without end, Amen, A - - - - - - - - - - men, A - - men, world without end, A - - - - - - - men,

world without end, A - - men, A - men, world without end, A - - - - - - - - - men,

world without end, A - - men,

end, A - - - - - - - - - - men, world without end, A - - men, A - men, A - - men, A - men,

world without end, A - - - - - men, world without end, world without end, A - - - - men, A - - - men,

world without end, A - - - - - - men, A - - - men,

world without end, A - - - - - - - - - - - - men, A - men, A - - - - men, A - - - men,

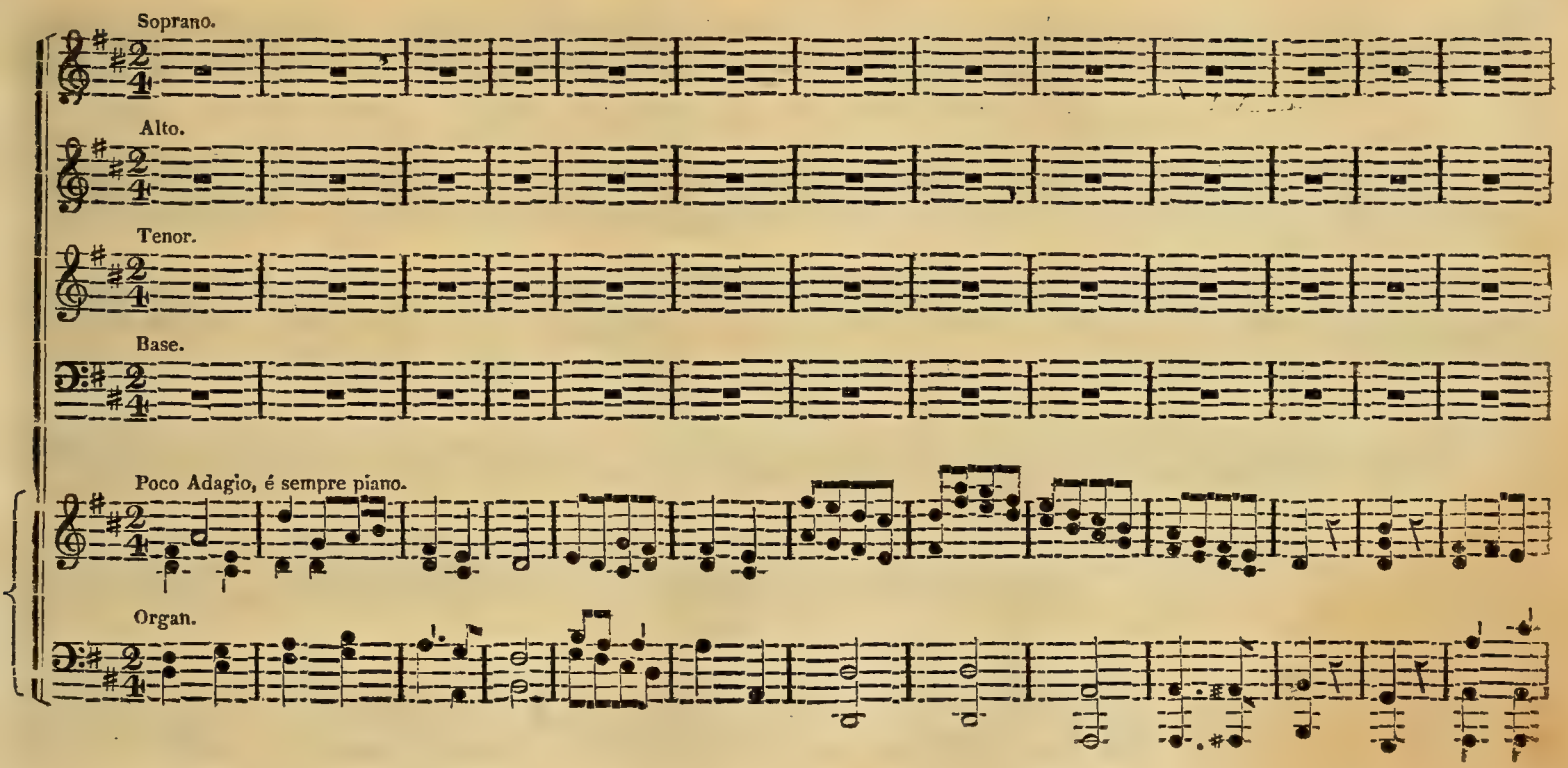
Adagio.

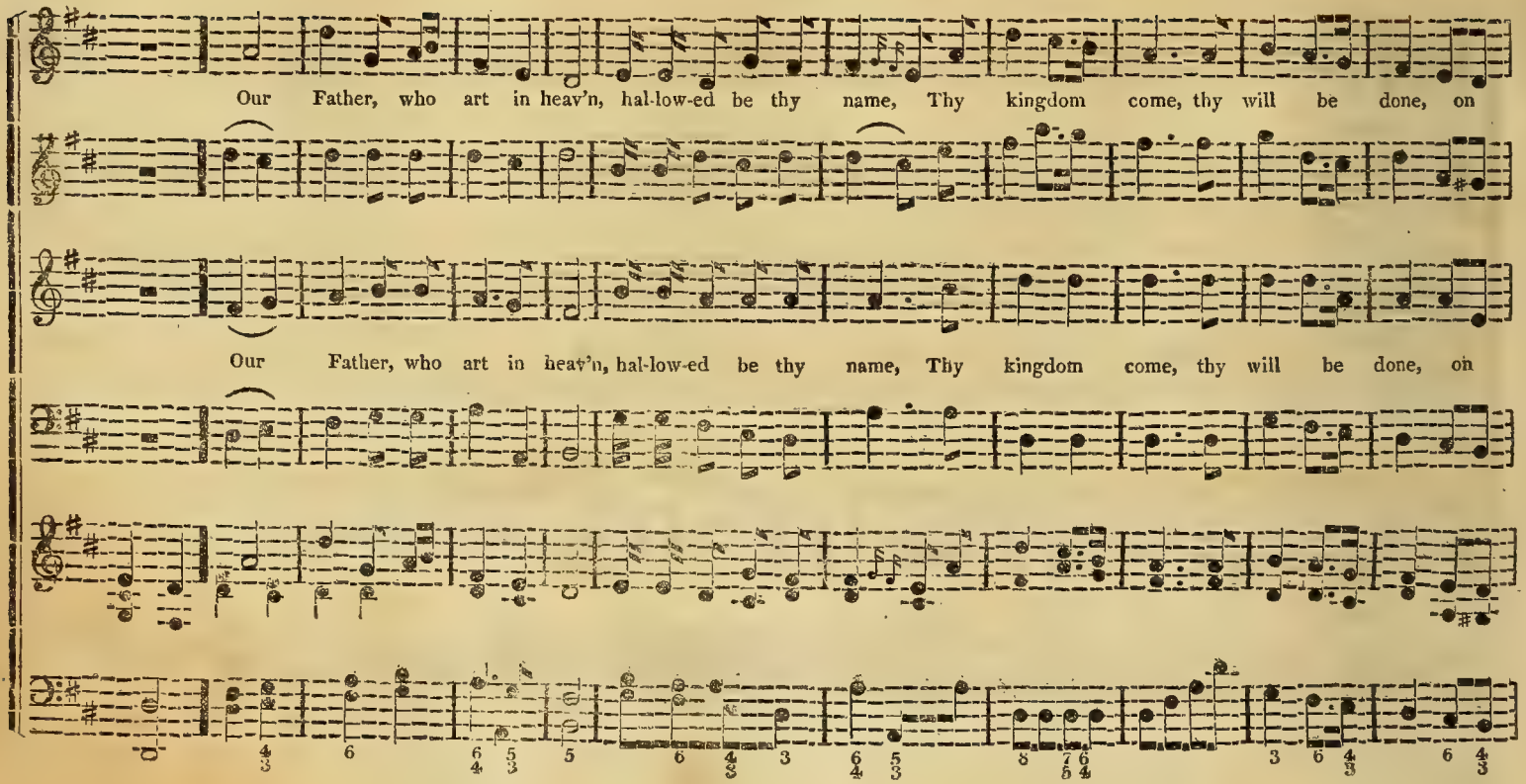
world without end, world without end, A - - - - men, A - - - - - - - - - - - - men, A - - men.

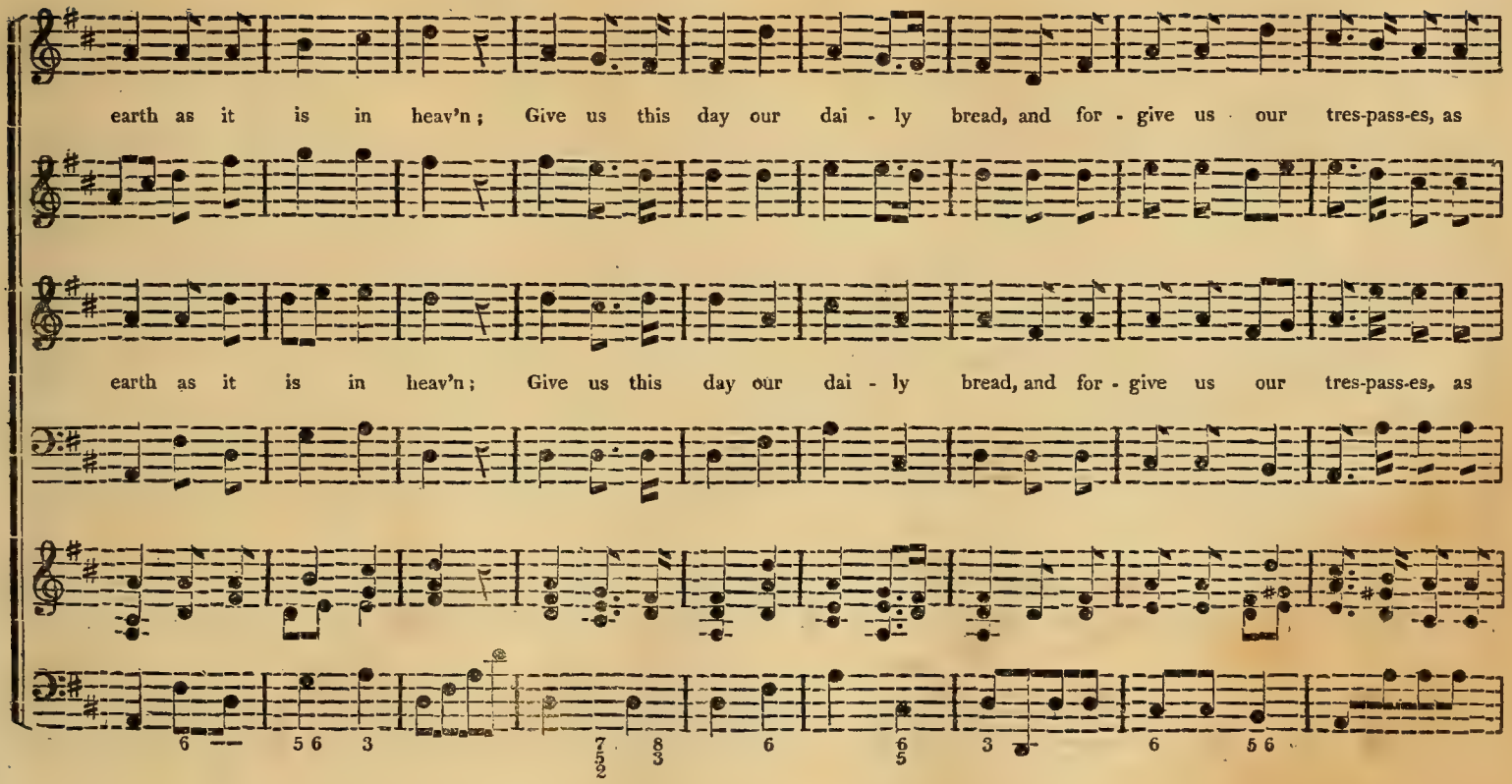
world without end, world without end, A - men, A - - - - men, A - - - - - - men, A - - men.

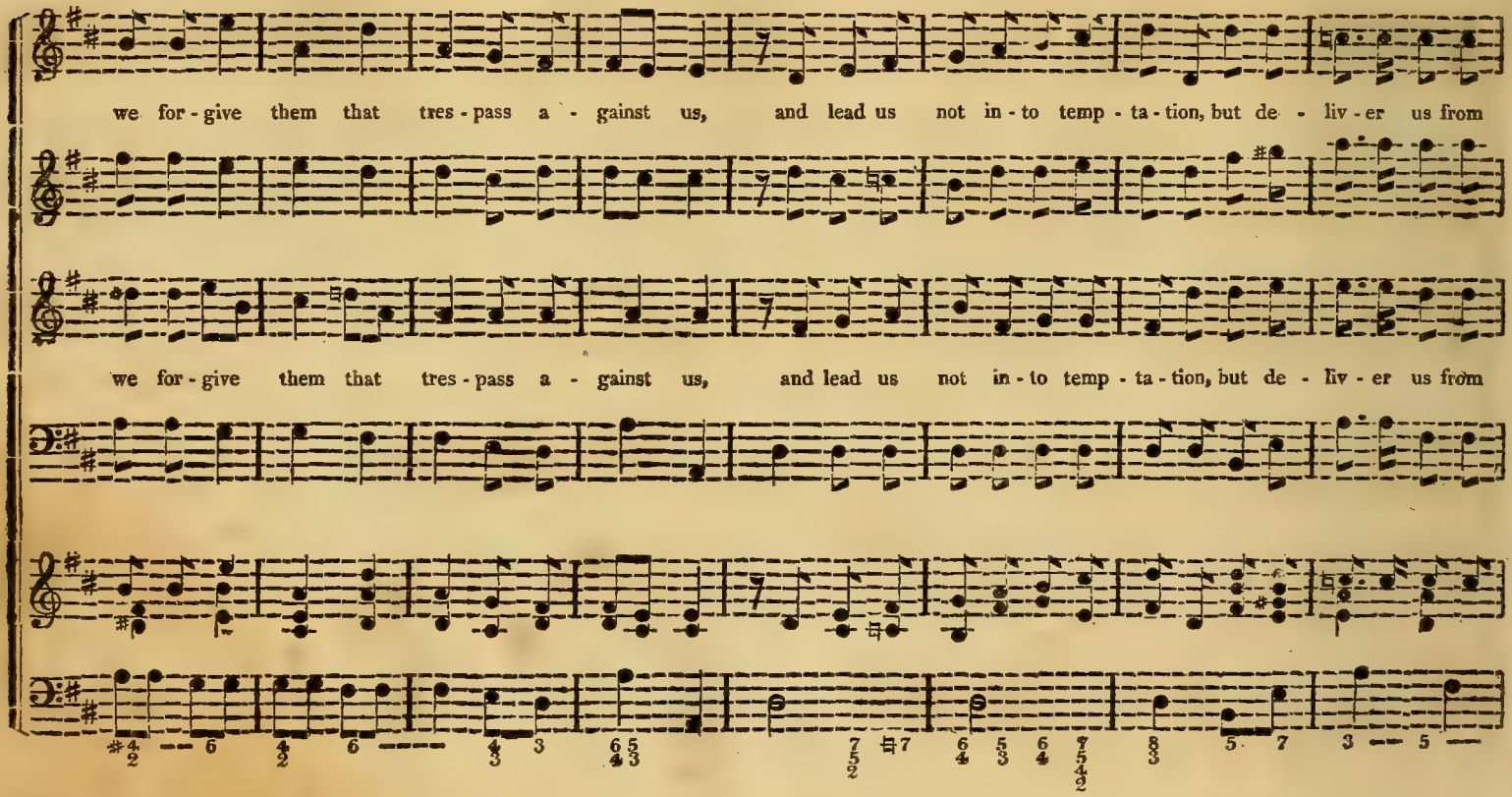
world without end, world without end, A - - - men, A - - - - - - - - - - men, A - men.

world without end, A - - - men, A - - - - - - - - - - - - - - men, A - men.


Soprano.
Alto.
Tenor.
Base.
Poco Adagio, é sempre piano.
Organ.

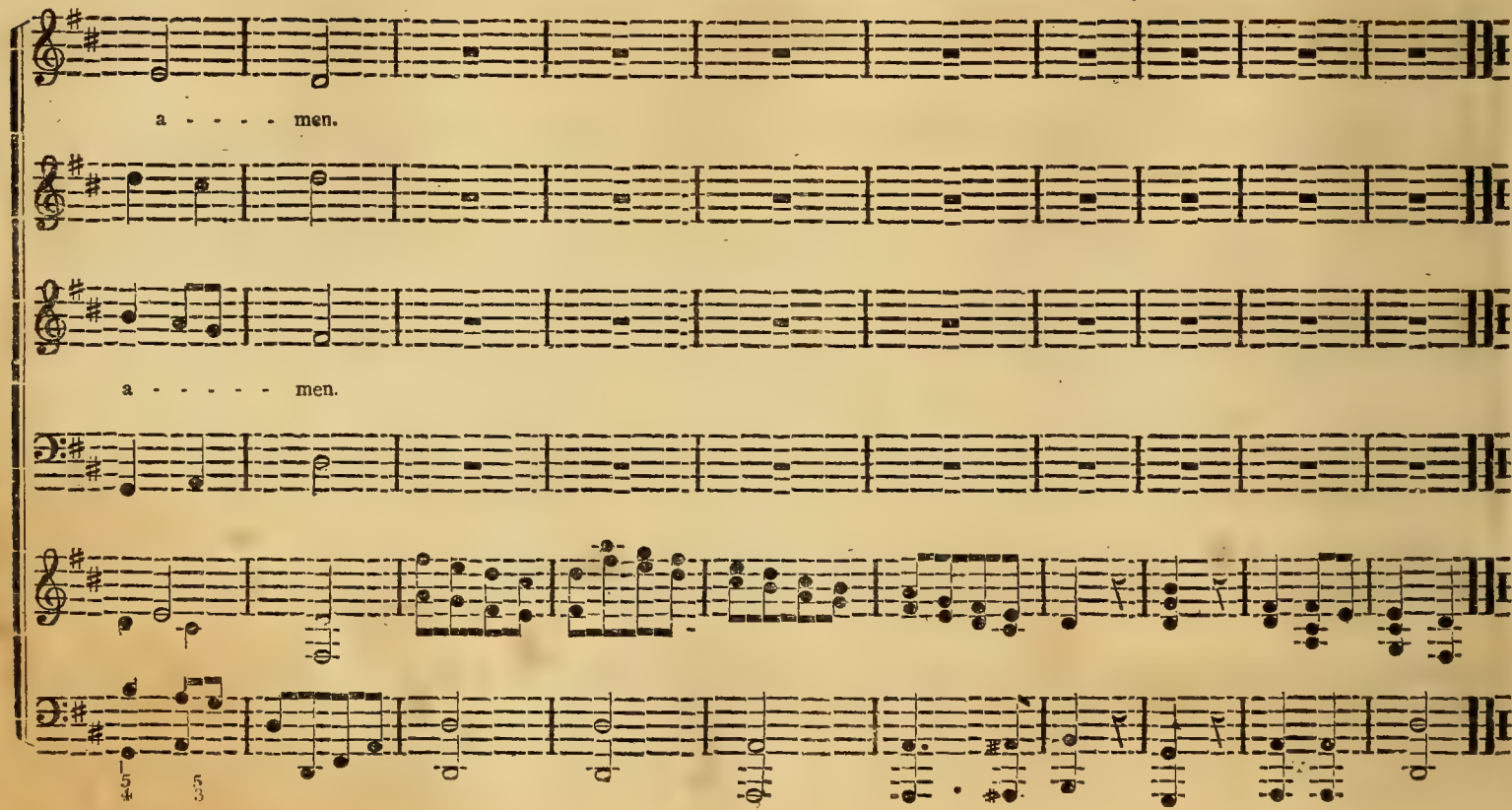

Our Father, who art in heav'n, hal-low-ed be thy name, Thy kingdom come, thy will be done, on
Our Father, who art in heav'n, hal-low-ed be thy name, Thy kingdom come, thy will be done, on


earth as it is in heav'n; Give us this day our dai - ly bread, and for - give us our tres-pass-es, as
earth as it is in heav'n; Give us this day our dai - ly bread, and for - give us our tres-pass-es, as


we for - give them that tres - pass a - gainst us, and lead us not in - to temp - ta - tion, but de - liv - er us from
we for - give them that tres - pass a - gainst us, and lead us not in - to temp - ta - tion, but de - liv - er us from

e - vil, for thine is the kingdom, and the pow - er, and the glo - ry, for ev - er, and ev - er,

e - vil, for thine is the kingdom, and the pow - er, and the glo - ry, for ev - er, and ev - er,


a - - - - men.
a - - - - - men.
5 4
5 3

Con. Spirito.

Blessed, blessed be thou, Lord God of Is - ra - el, our Fa-ther, Blessed, blessed be thou, Lord

God of Is - ra - el, our Father, for ev - er and ev - er, for ev - er and ev - er, blessed, blessed be thou, Lord

Bless - - - ed, Bless - - ed,

T. S.

Bless - - - ed, bless - - - ed,

God of Is - ra - el our Father, for ever and ever, for ever and ever, Blessed, blessed be thou, Lord

Bless - ed for ever and ever,

for ev - er and ev - er, for ev - - - er,

God of Is - ra - el our Father, Bless - - ed for ev - er and ev - er, for ever and ever,

for ev - er and ev - er.

Bless - - ed for ev - er and ev - er,

T. S.

Bless - ed, for ev - er,

Bless - ed, Blessed art thou, for ev - er and ev - er, for ever and ever.

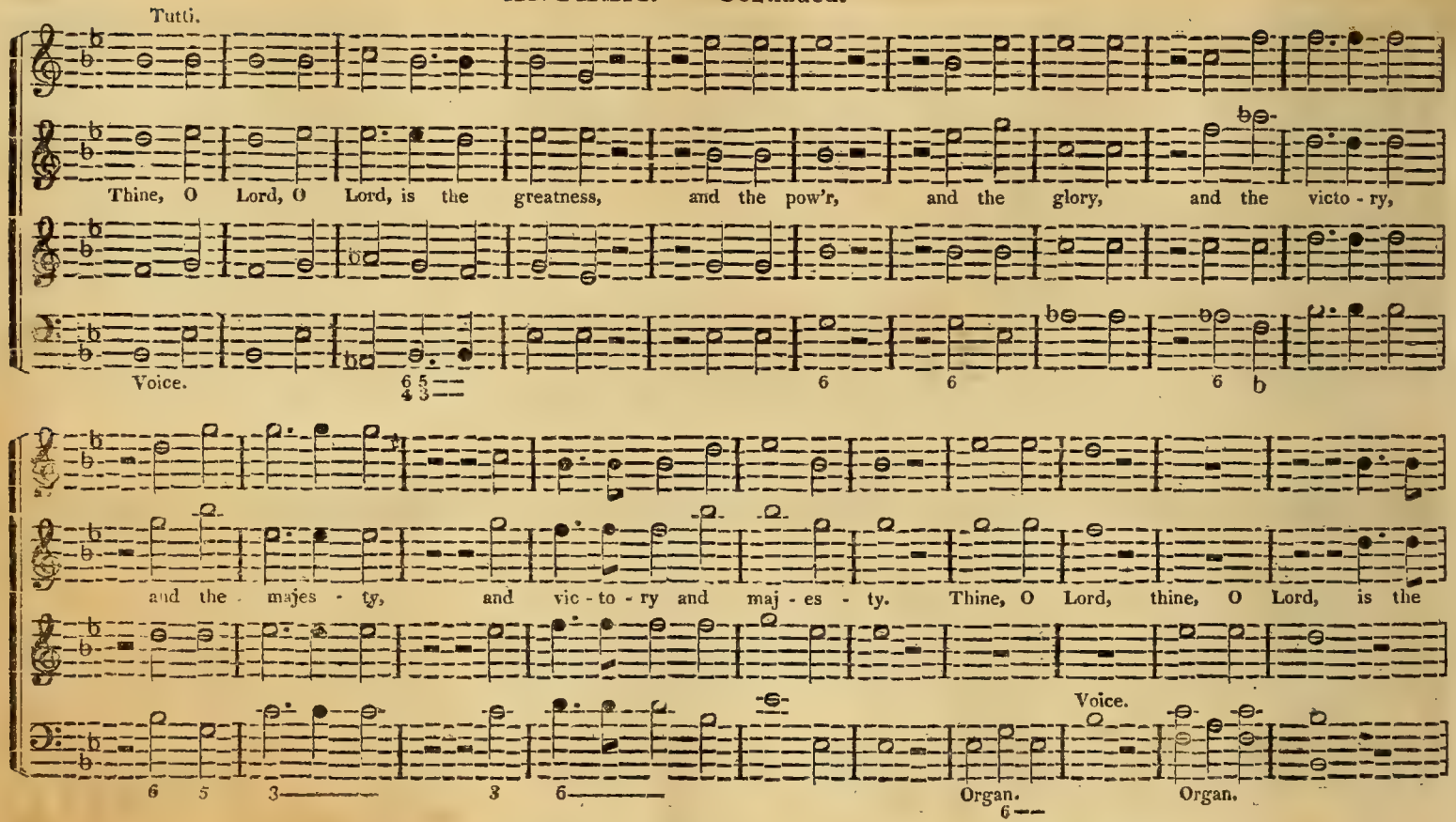
for ev - er and ev - er,

for ev - er, for ev - er, and ev - er, for ev - er,

100. Two voices.

Thine, O Lord, O Lord, is the greatness. Thine, O Lord, O Lord, is the greatness.

Organ.


Tutti.
Thine, O Lord, O Lord, is the greatness, and the pow'r, and the glory, and the victo - ry,
Voice.
and the majes - ty, and vic - to - ry and maj - es - ty. Thine, O Lord, thine, O Lord, is the
Voice.
Organ.
Organ.

greatness and the pow'r, is the greatness and the pow'r, and the glory, and the victory, and the majesty, the majesty, for all that

Organ. T. S. Voice. Organ. Voice.

For all that is in the heav'n,

is in the heav'n, in the heav'n and the earth are thine: Thine is the kingdom, thine is the kingdom, O

Organ. Voice

over all,

Lord, and thou art ex - alted as head over all, as head over all, as head, as head over all.

as head over all.

100. DUET.

Both riches and hon - our come of thee, come of thee, riches and honour come of thee.

And thou reignest, thou reignest, thou reignest over all; and in thine hand, in thine hand is

is pow'r,

T. S. 3 T. S.

And in thine hand it is to make great, and to give strength un - to all.

pow'r and might, And in thine hand it is to make great, to make great, and to give strength un - to all.

CHORUS. Presto.

we thank thee, we thank thee, O God, and prai - - - - -

Now therefore, our God, we thank thee, we thank thee, we thank thee, O God, we thank thee, O God,

we

we thank thee, we thank thee, O God,

- - - - - se thy glo - rious name, we thank thee, we thank thee, and

we thank thee, and prai - - - - - - - - - - - se thy glo - rious

thank thee, and prai - - - - - - - - - - - - se thy glo - - rious name, we

we thank thee, and prai - - - - - -

prai - - - - - - - se thy name, we thank thee, we thank thee and praise thy name, we thank thee and prai - - - - -

name, we thank thee and praise thy name,

thank thee and praise thy name, and praise thy name, and praise thy name,

- - - - - se thy name, we thank thee, we thank thee, we thank thee, we thank thee and

- - - se thy name, we thank thee, and

thank thee and praise thy name, we thank thee, we thank thee, and praise thy glo - rious

we thank thee, we thank thee, and praise thy glo - rious name, we

praise thy name, we thank thee, we thank thee, we

prai - - - - - - - - - se thy glorious name, we thank thee, and praise thy glo - rious

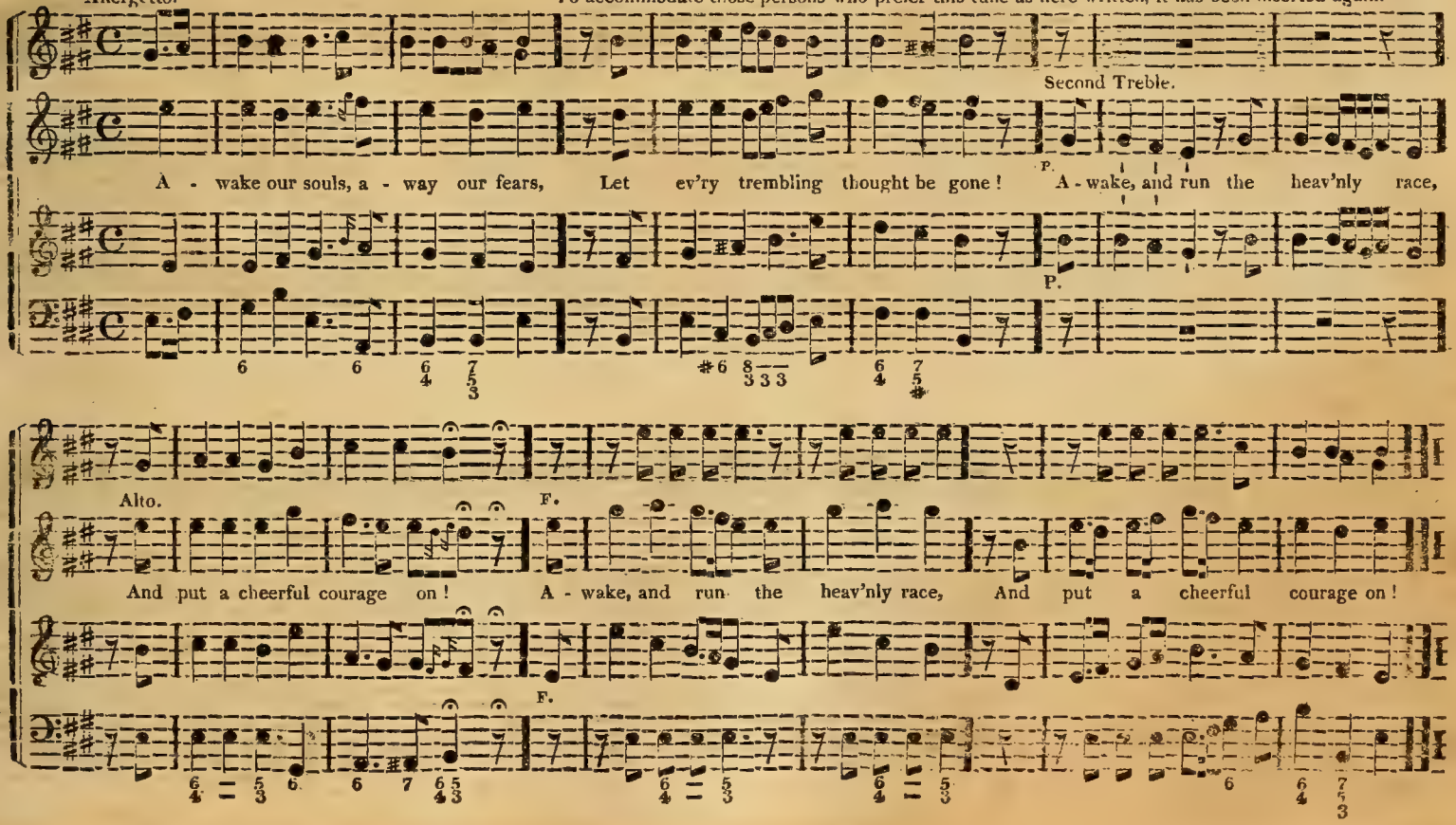
name, we thank thee, and prai - - - - - se thy glorious

thank thee, we thank thee, and praise thy glorious

thank thee, we thank thee, and prai - - - - - - se thy glorious name, and prai - - - - - - - - - se thy

Slow. ♩=80.

name, thy glorious name, we thank thee, we thank thee, O God, we thank thee, we thank thee, O God, and praise thy glorious name.


Allergetto.
To accommodate those persons who prefer this tune as here written, it has been inserted again.
Second Treble.
P.
A - wake our souls, a - way our fears, Let ev'ry trembling thought be gone! A - wake, and run the heav'nly race,
P.
Alto.
F.
And put a cheerful courage on! A - wake, and run the heav'nly race, And put a cheerful courage on!
F.

ANTHEM. For three voices.

Lively.

Organ.

Counter.

Sing O heav'ns, Sing O heav'ns, and be joy - ful, be joy - ful, be joy - ful O earth, and be

Tenor.

Sing O heav'ns, and be joy - ful, be joy - ful, be joy - ful O earth, Sing O heav'ns, and be

Voice.

8 7 6 Sing O heav'ns, Sing O heav'ns,
6 5 4 5 *6 6
3

joy - ful, be joy - ful O earth, break forth into singing, O mountains: Sing O

joy - ful, be joy - ful O earth, break forth in - to singing, O mountains:

Voice. 8 7 / 6 5 6 5 / 4 3 break forth in - to singing, 5 / 3 6 / 2 O mountains: 6 Organ. 4 / 2 6

heav'ns, Sing O heav'ns, and be joy - ful, be joy - ful O earth, be joy - ful, be joy - ful O earth,

Sing O heav'ns, and be joy - ful, be joy - ful O earth, be joy - ful, be joy - ful O earth,

be joyful, be joyful O earth, Organ, Voice. 6 / 8 7 / 5 6 5 / 3

Voice. 4 / 2 6 6 / 3 b

ANTHEM. Continued.

be joyful, be joy - ful, O earth, the Lord hath

be joyful, be joy - ful, O earth, the Lord hath

For the Lord hath com - fort - ed his people, be joyful, be joy - ful, O earth, Organ.

comforted his people, be joyful, be joyful, O earth, be joy - ful, the Lord hath com-forted his

comforted his people, be joyful, be joyful, O earth, be joy - ful, the Lord hath com-forted his

the Lord hath comforted his people, Organ. the Voice. Lord hath com - forted his

people, and will have mercy, he will have mercy on his af - flict - ed.

people, and will have mercy, he will have mercy on his af - flict - ed.

people, and will have mercy, he will have mercy on his af - flict - ed.

CHORUS:

Sing O heav'ns, and be joyful, be joyful O earth, break forth in - to

Sing O heav'ns, and be joyful, be joyful O earth, break forth into singing O mountains, break

Sing O heav'ns, and be joyful, be joyful O earth, break forth in - to sing - ing O

Sing O heav'ns, and be joyful, be joyful O earth,

singing O mountains, break forth in - to singing O mountains: the Lord hath comforted, hath comforted his

forth in - to singing, break forth in - to singing, O mountains: the Lord hath comforted, hath comforted his

mountains: break forth in - to singing O moun - - tains, the Lord hath comforted, hath comforted his

6 break forth in - to singing O mountains: the Lord hath comforted, hath comforted his

people, he will have mer - cy, he will have mer - cy mercy on his af - flict - ed.

people, he will have mer - cy, he will have mercy on his af - flict - ed.

people, he will have mer - cy, he will have mer - cy, mercy on his af - flict - ed.

people, Organ. he will have mer - cy, he will have mercy on his af - flict - ed.

Voice.

Verse. 2 Voices.

Thou O Lord, thou O Lord art my defender, thou art my worship, and the lift - er up of my head,

Thou O Lord, thou O Lord art my defender, thou art my worship, thou art my worship and my de

thou art my worship, and the lifter up, the lifter up, lifter up, the lifter up of my head. Thou O

fender, thou art my worship and the lifter up, the lifter up, the lifter up of my head.

Organ

Lord, thou art my worship, and the lifter up, the lift - er up of my head.

Thou O Lord, thou art my de - fend - er, and the lifter up, the lifter up of my head.

CHORUS. Verse.

Sal - va - tion be - long - eth, be - long - eth unto the Lord, and thy blessing, and thy blessing is a-

6 Org.

Cho.

and thy blessing, thy

mong thy peo - ple. Sal - va - tion be - long - eth, be - long - eth un - to the Lord, and thy bless-

and thy blessing, thy

6 6 5 3 Voice. 6 6 6 4 5 3 6 6 4 5 3

blessing,

sing, thy blessing is a - mong thy people. And thy blessing, and thy blessing, and thy

And thy bless - - - - - - - - - - - - ing, thy

Org. Voice.

and thy

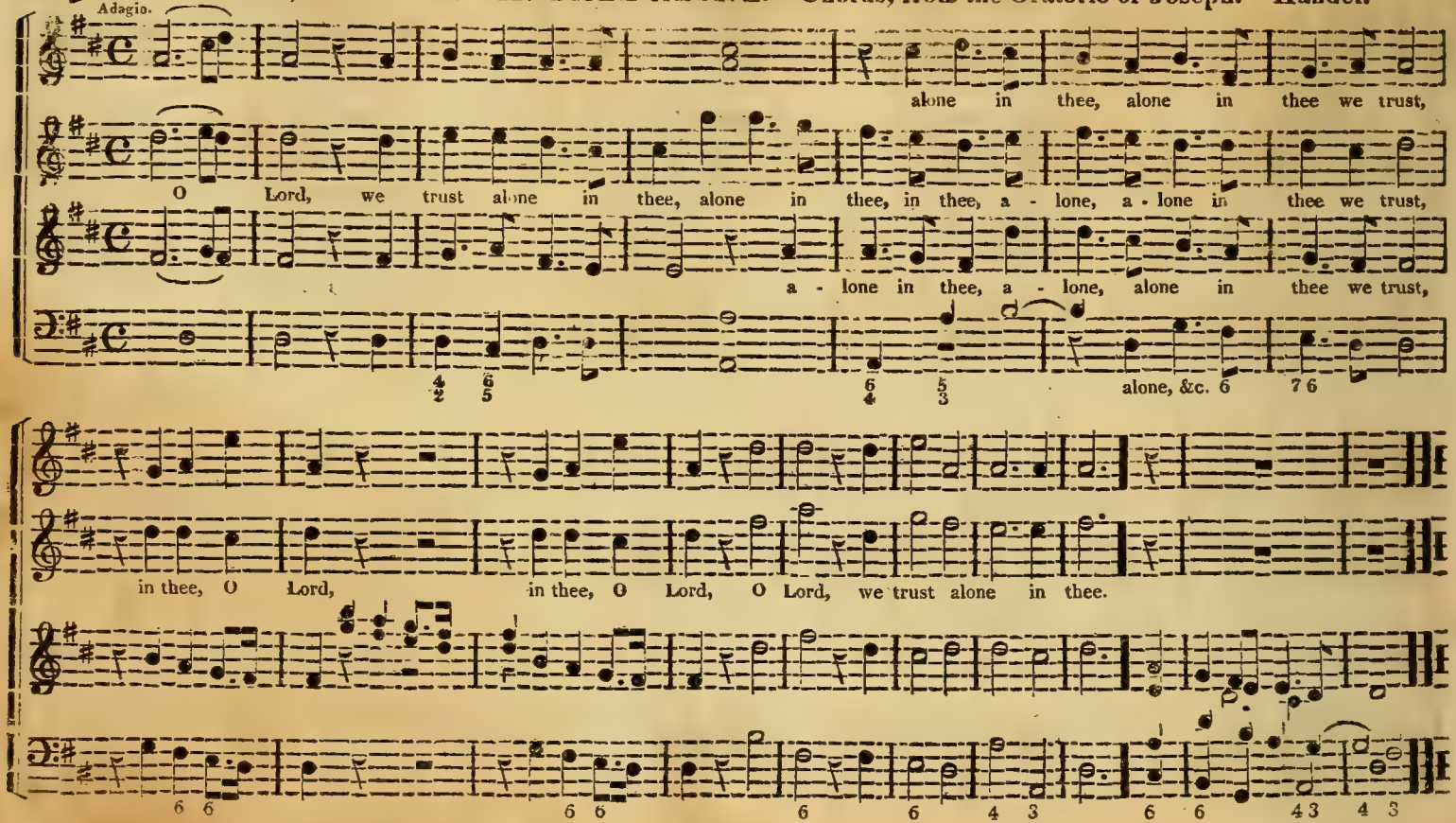
blessing, and thy blessing, and thy

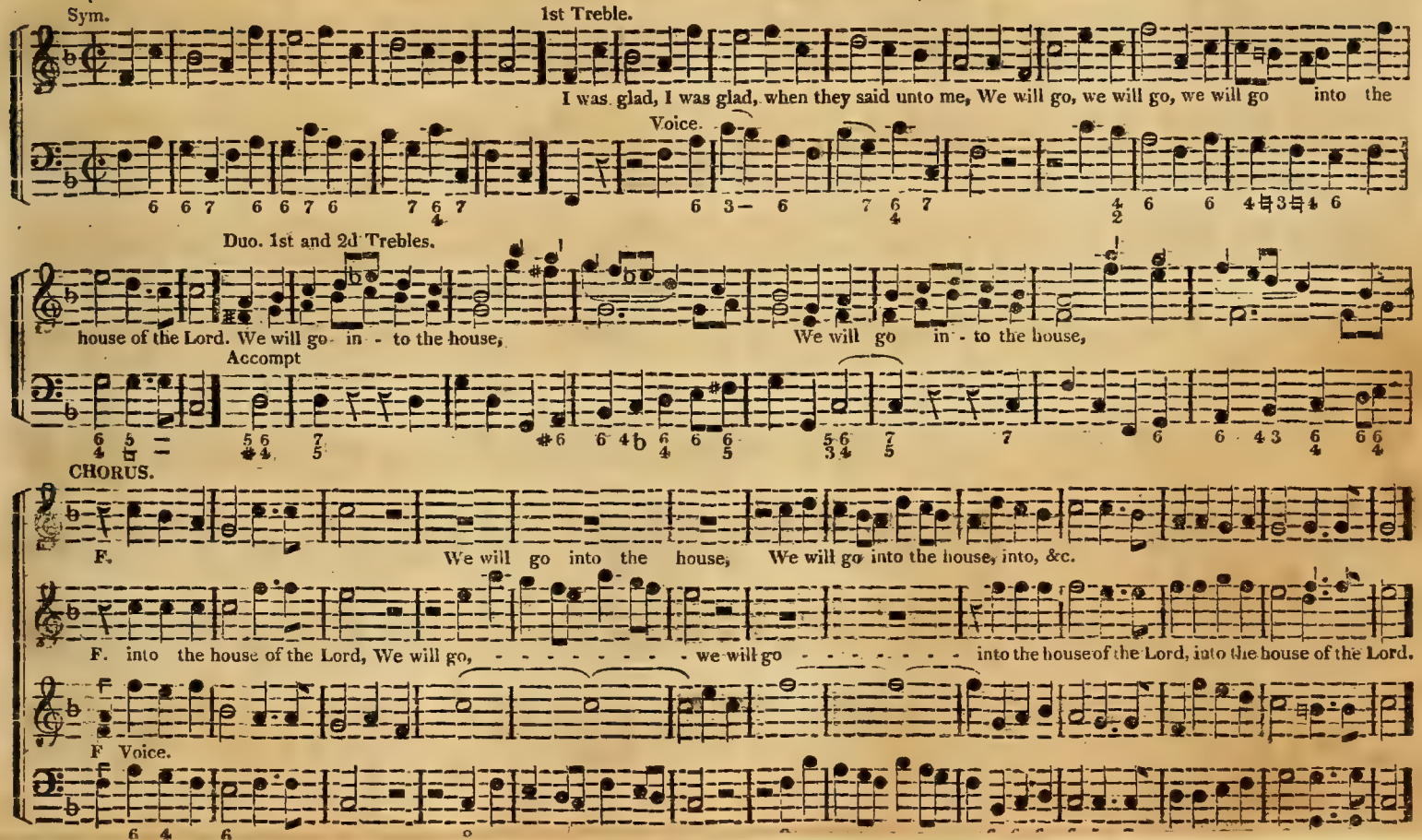
bless - - - ing, and thy blessing is among thy people, is among thy peo - ple.

thy

blessing, and thy blessing, thy

80. O LORD, WE TRUST IN THEE ALONE. Chorus, from the Oratorio of Joseph. Handel.




Sym.
1st Treble.
I was glad, I was glad, when they said unto me, We will go, we will go, we will go into the
Voice.
Duo. 1st and 2d Trebles.
house of the Lord. We will go in - to the house,
We will go in - to the house,
Accompt
CHORUS.
F.
We will go into the house, We will go into the house, into, &c.
F. into the house of the Lord, We will go, - - - - - - - - we will go - - - - - - - - into the house of the Lord, into the house of the Lord.
F Voice.

92.

I WAS GLAD, &c. Continued.

Solo. Tutti.

Peace be with - in thy walls, Peace be within thy walls.

Solo. Second Treble. Tutti. Alto.

Peace be within thy walls, Peace be within thy walls, And plenteousness within thy palaces.

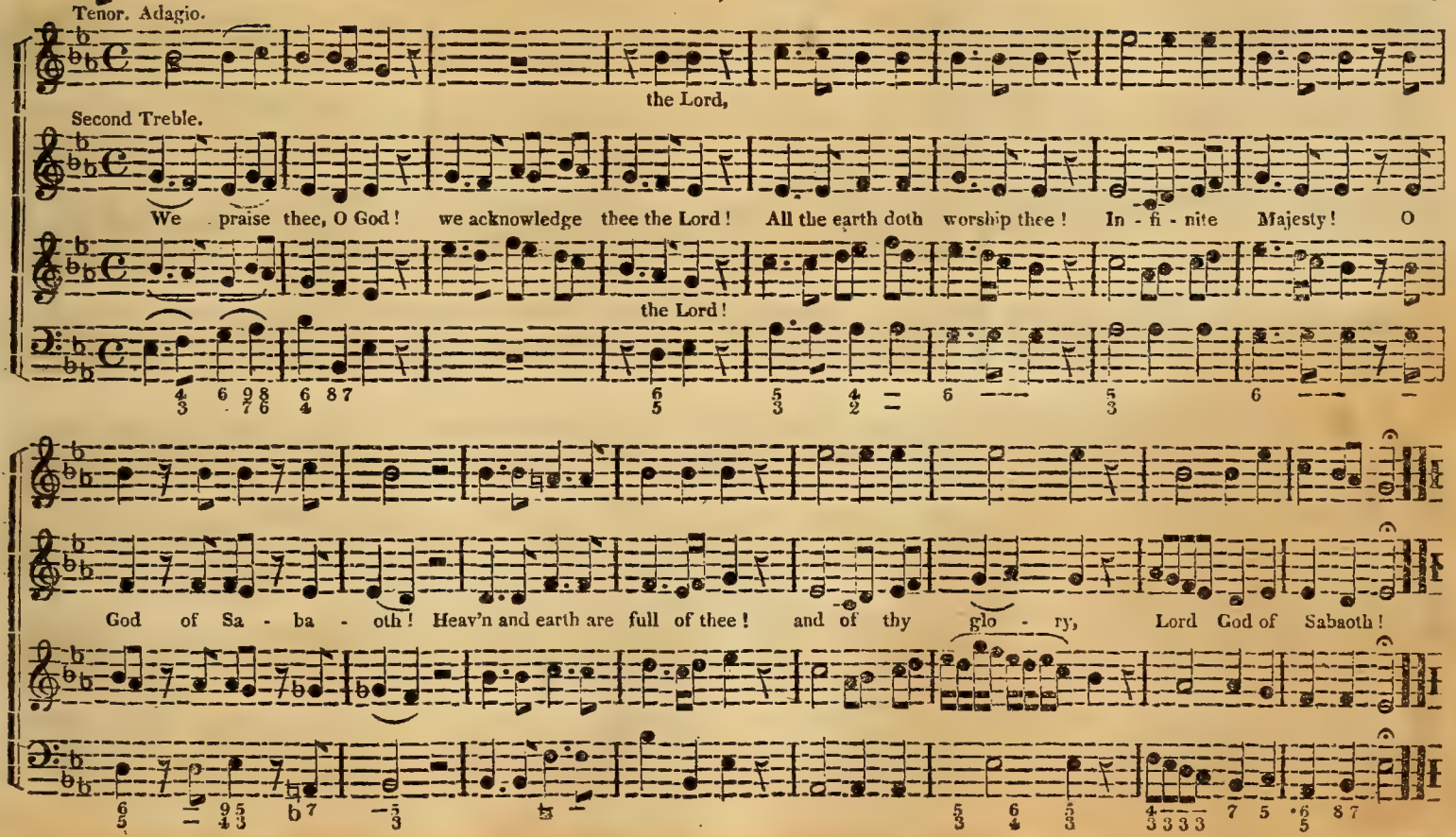
Solo. Tutti.

Peace be within thy walls, Peace be within thy walls,

Solo. Tutti.

Solo. Second Treble. Tutti. Alto.

Peace be within thy walls, Peace be within thy walls, And plenteousness, and plenteousness within thy palaces. A - men, A - men.


Tenor. Adagio.
the Lord,
Second Treble.
We praise thee, O God! we acknowledge thee the Lord! All the earth doth worship thee! In - fi - nite Majesty! O
the Lord!
God of Sa - ba - oth! Heav'n and earth are full of thee! and of thy glo - ry, Lord God of Sabaoth!

80. Alla Marcia.

SONS OF ZION COME BEFORE HIM.

Nauman.

Sons of Zion come before him bring the

Sym.

Voice.

come be - fore him,

Sons of Zion come before him bring the

cymbal bring the harp, bring the cymbal bring the harp.

lo! he's seated, he sits in

bring the harp, bring the cymbal bring the harp.

High in glory lo! he's seated, see the King he sits in

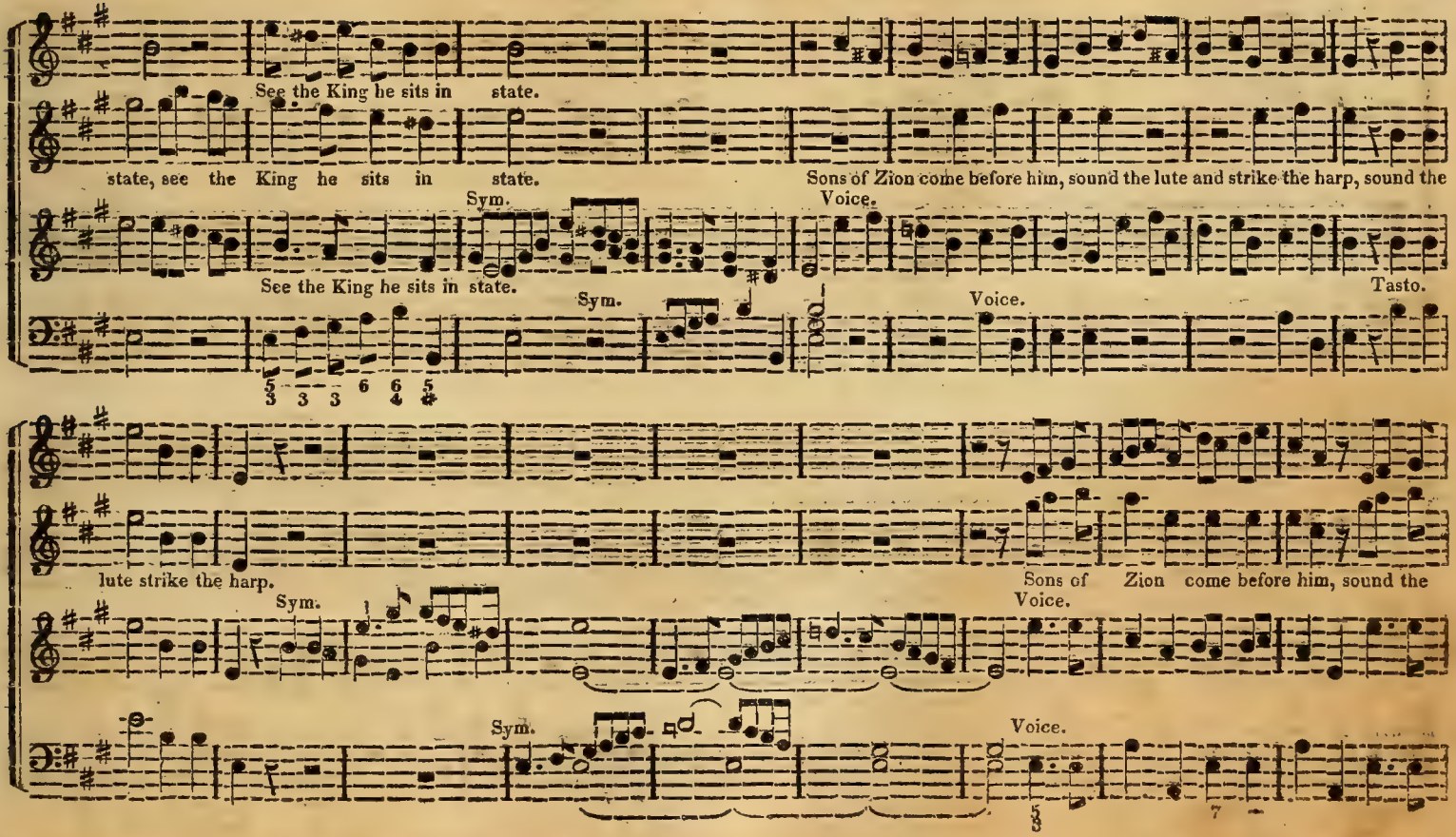
Sym.

Voice.

cymbal bring the harp, bring the cymbal bring the harp.

Sym.

lo! he's seated, he sits in


See the King he sits in state.
state, see the King he sits in state.
Sons of Zion come before him, sound the lute and strike the harp, sound the
Sym.
Voice.
See the King he sits in state.
Sym.
Voice.
Tasto.
lute strike the harp.
Sym.
Sons of Zion come before him, sound the
Voice.
Sym.
Voice.

lute and strike the harp, sound the lute and strike the harp. Sound the lute and strike the harp. Sons of Zion come before him, sound the

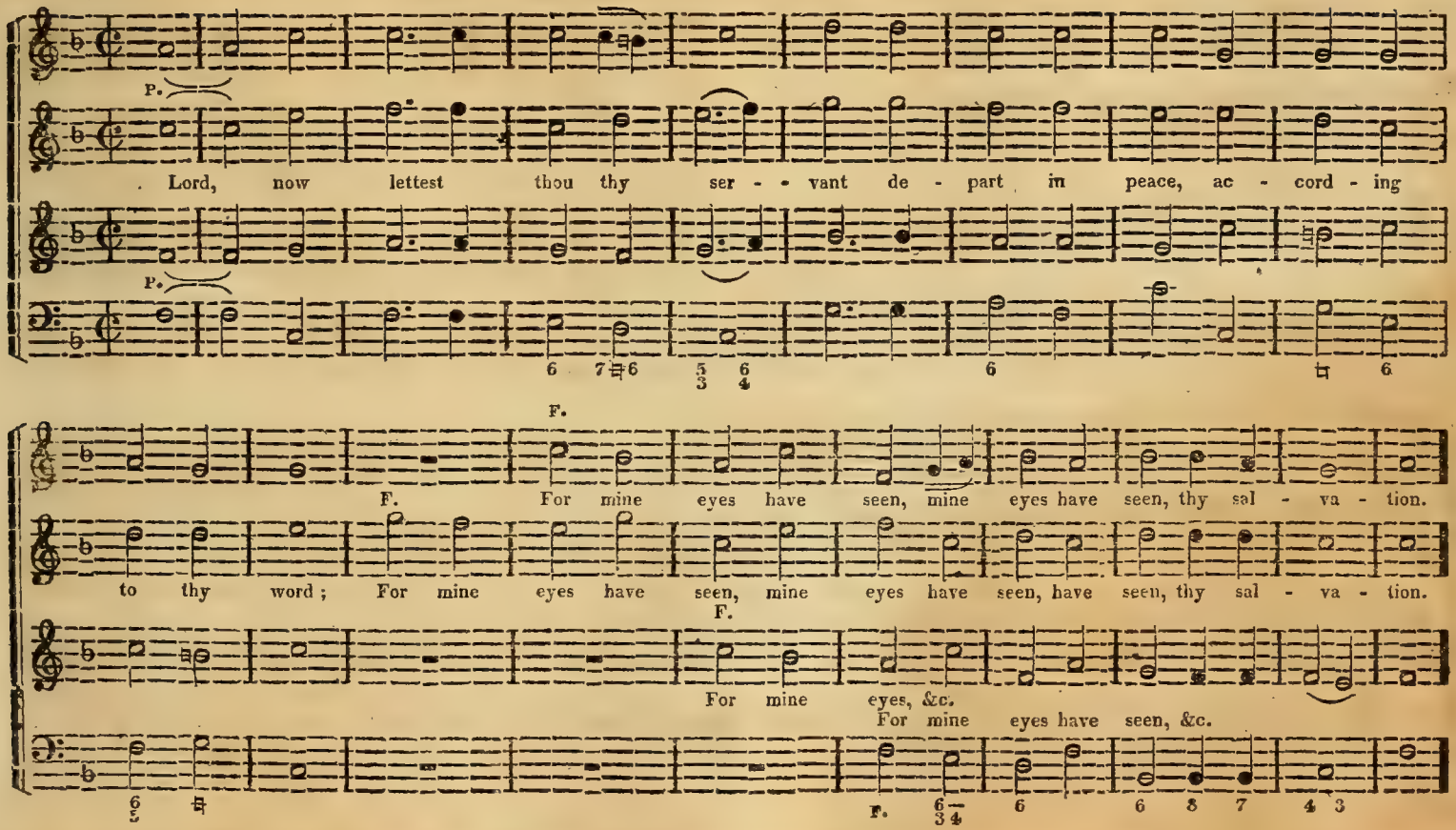
Sound the lute and harp. Sound the lute and harp.

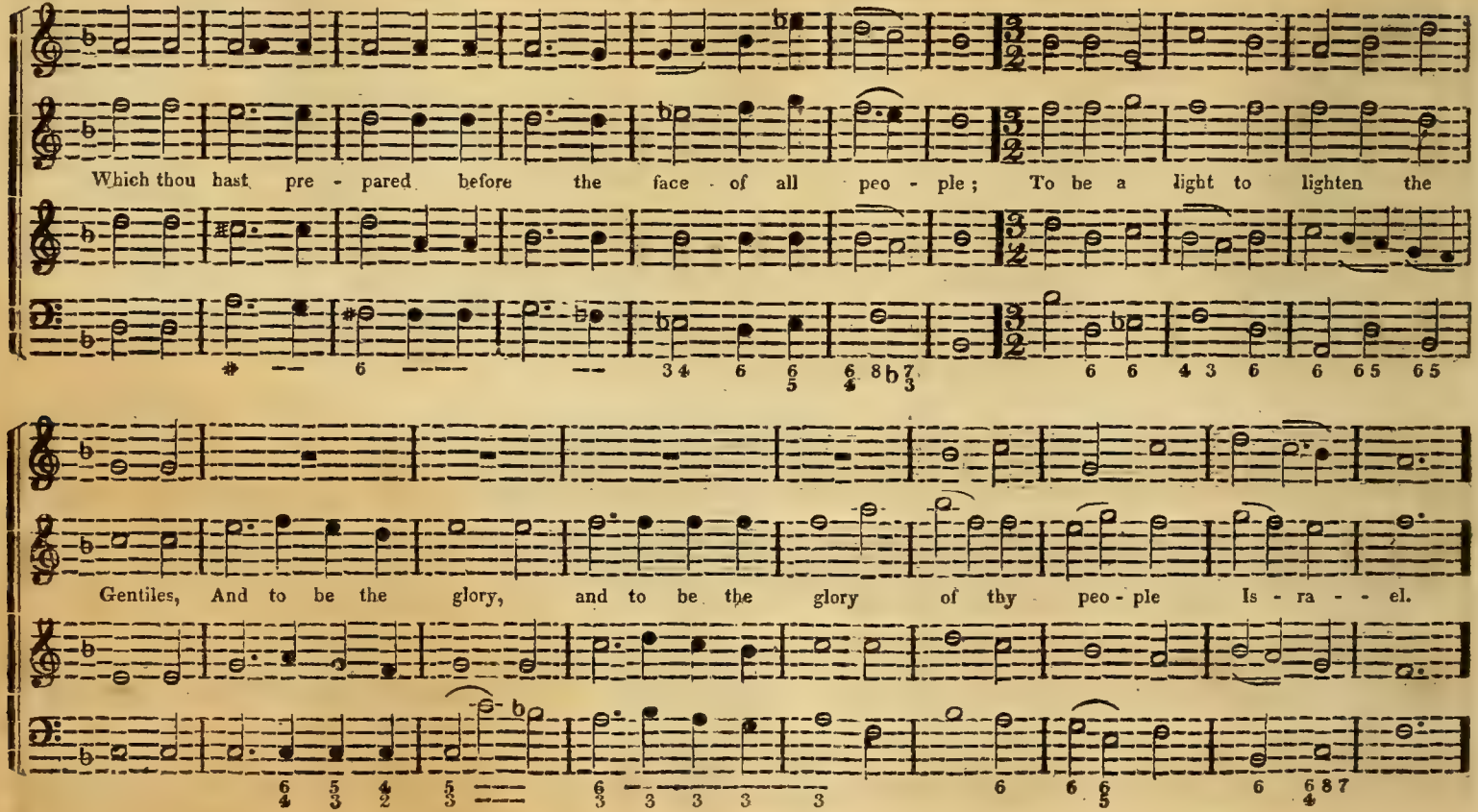
Sound the lute and harp.

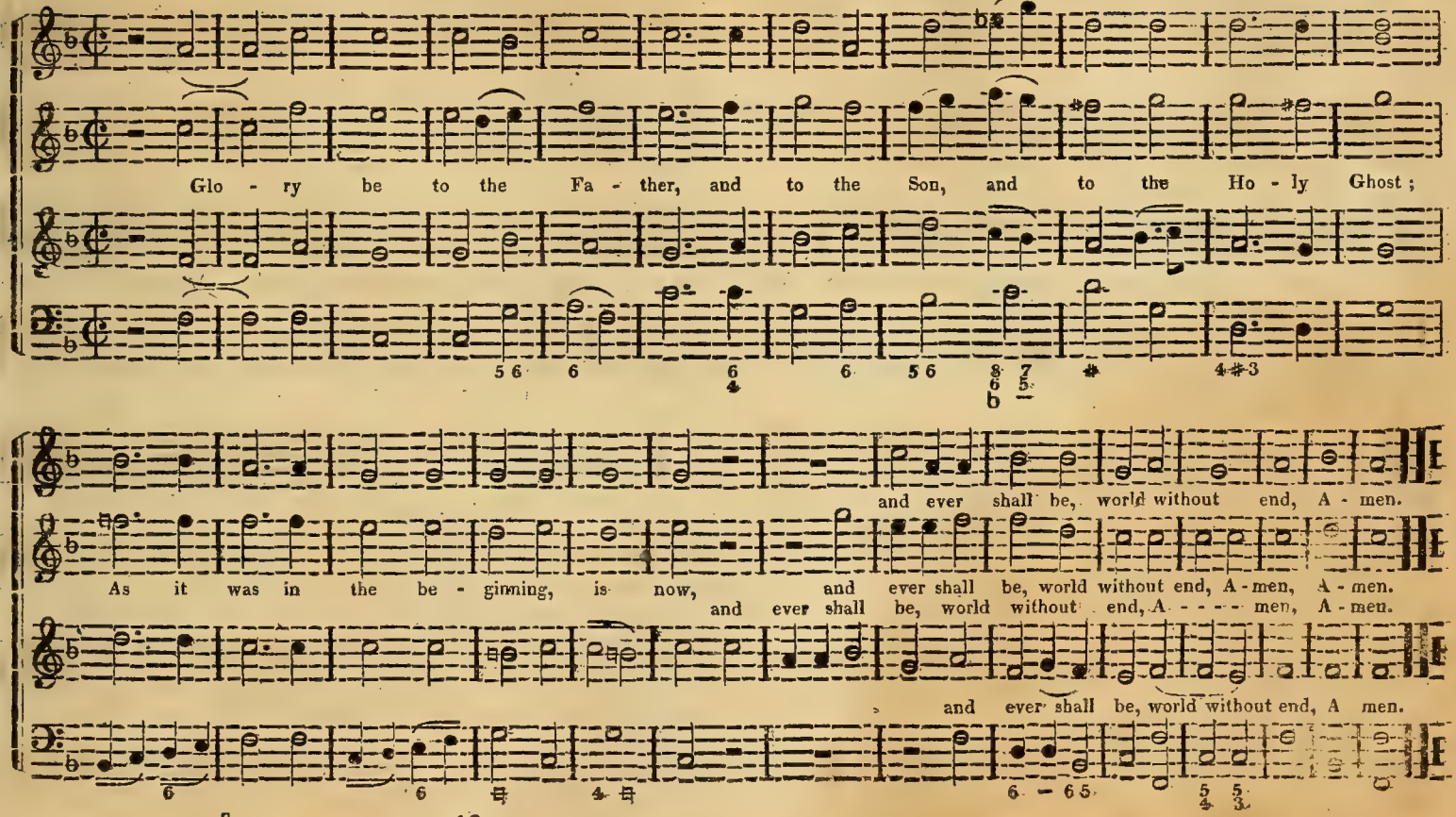
lute and strike the harp, sound the lute and strike the harp, strike the harp—strike the harp, strike the harp.—

sound the lute and harp,

Sym. Voice.


P.
Lord, now lettest thou thy ser - - vant de - part in peace, ac - cord - ing
P.
F.
F. For mine eyes have seen, mine eyes have seen, thy sal - va - tion.
to thy word; For mine eyes have seen, mine eyes have seen, have seen, thy sal - va - tion.
F.
For mine eyes, &c.
For mine eyes have seen, &c.
F.


Which thou hast pre - pared before the face of all peo - ple; To be a light to lighten the
Gentiles, And to be the glory, and to be the glory of thy peo - ple Is - ra - - el.


Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost;
and ever shall be, world without end, A - men.
As it was in the be - ginning, is now, and ever shall be, world without end, A - men, A - men.
and ever shall be, world without end, A - - - - men, A - men.
and ever shall be, world without end, A men.

VESPER HYMN.

Russian Air.

Solo.

Ju - bi - - la - te, A - men, A - men.

Solo.

1. Hark! the vesper hymn is stealing, O'er the waters soft and clear; Nearer yet and nearer pealing, Now it bursts up - on the ear.

Solo.

2. Now, like moon-light waves retreating, To the shore it dies along; Now, like angry surges meeting, Breaks the mingled tide of song.

Instrument. Voice. Solo.

Ju - bi - - la - te, A - men, A - men.

Tutti. F. Solo. P.P.

Ju - bi - - la - te. A - men, A - men.

Tutti. F. Solo. P.P.

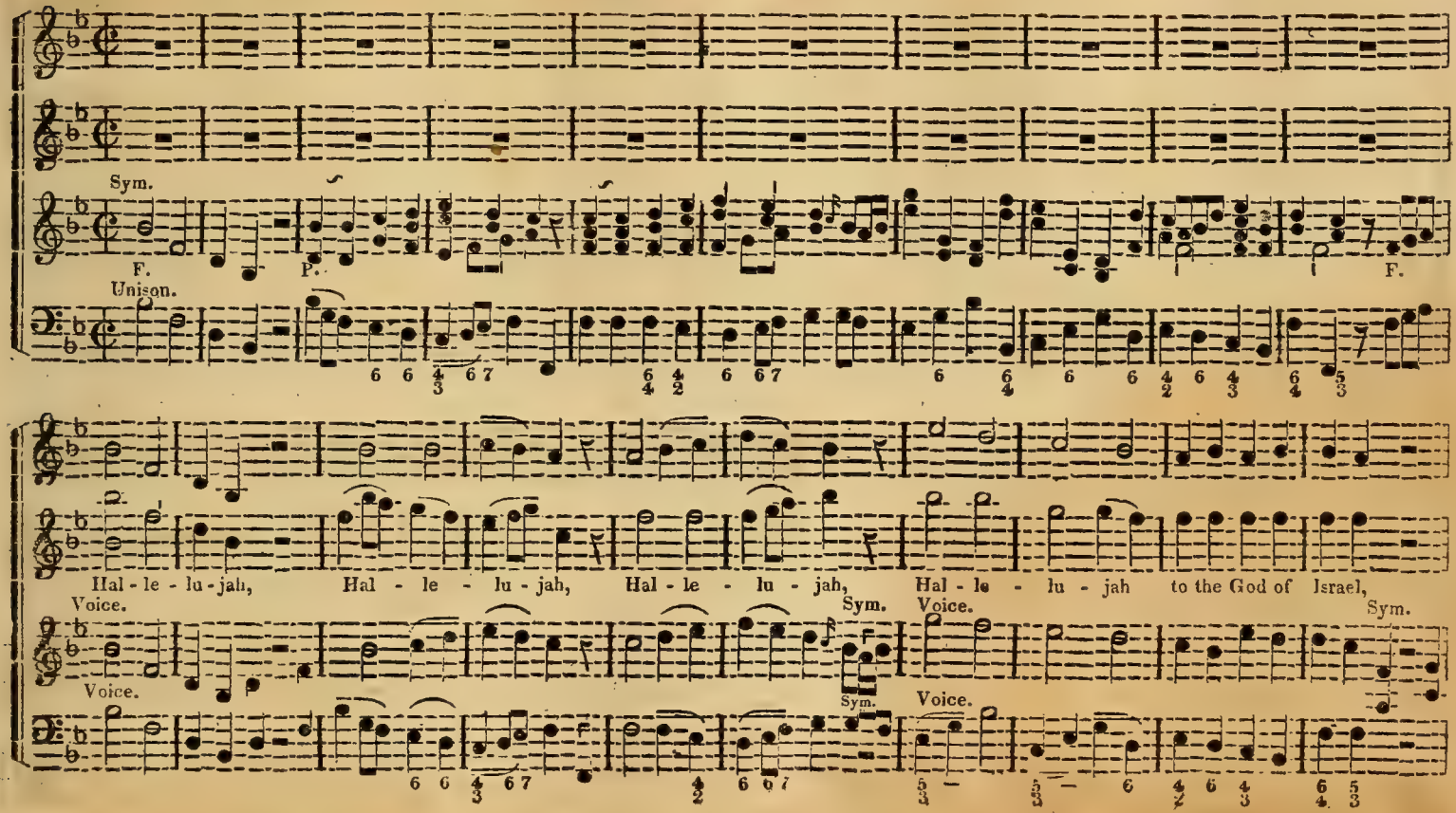
Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, Amen. Farther now, now farther stealing, Soft it fades up - on the ear.

Tutti. F. Solo. P.P.

Hush! again, like waves retreating, To the shore it dies along.

Tutti. F. Solo. P.P.

Ju - bi - la - te, A - - men, A - men.


Sym.
F.
P.
F.
Unison.
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah to the God of Israel,
Voice.
Sym.
Voice.
Sym.
Voice.
Sym.
Voice.

CHORUS. Continued.

He will save - - - - us in the day the day of fight.

He will save us in the day, - - will save us in the day of fight. Hal-le - lu - jah, the Lord is our de-

Voice. Sym. Voice.

He will save us in the day, will save us in the day of fight. P.

Sym. Voice. Sym. Voice.

F.

fender, He will save us in the day, in the day of fight. F. God is great in battle, for he is the Lord of hosts.

Sym. Voice. Sym.

F.

Sym. Voice. Sym.

Hal-le - lu - jah, He is our refuge, I will praise him for ever, ever - more. Sym. Hal - le lu - jah,
Voice. Sym. Voice. Voice.

Sym. Voice.

I will praise him, will praise him evermore, will praise him, will praise him, will praise him, will praise him for - ever, for-
forever

forever

for - ever, forever, ever, ever more, forever, forever, forever, ever, ever more

ever, for - ever, for - ever, ever more, for - ever, for - ever, for - ever, for - ever, ever more Sym.

forever, forever, ever, ever more, forever, forever, forever, ever, ever more Sym.

will praise him, will praise him, forever, ever more, will praise him, will praise him, forever, ever more.

Voice. Sym. Voice.

Voice. Sym. Voice. Sym.

T. S. T. S.

P. Solo. P. Solo. Tutti.

Unveil thy bosom faith - ful tomb, Take this new treasure to thy trust; And give these sacred relics room,

P. Solo. P. Solo. Tutti.

Repeat for the 2d and 3d verses.

P. Solo. Tutti.

To slumber in the silent dust. And give these sa - cred relics room, To slumber in the si - lent dust.

P. Solo. Tutti.

V. 2. Nor pain, nor grief, nor anxious fear Invade thy bounds. No mortal woes Can reach the lovely sleeper here, While angels watch the soft repose.
3. So Jesus slept;—God's dying Son Pass'd thro' the grave, and bless'd the bed; Rest here, dear saint, till from his throne The morning break, and pierce the shade.

DIRGE. Continued.

F. Dim. P. Solo.

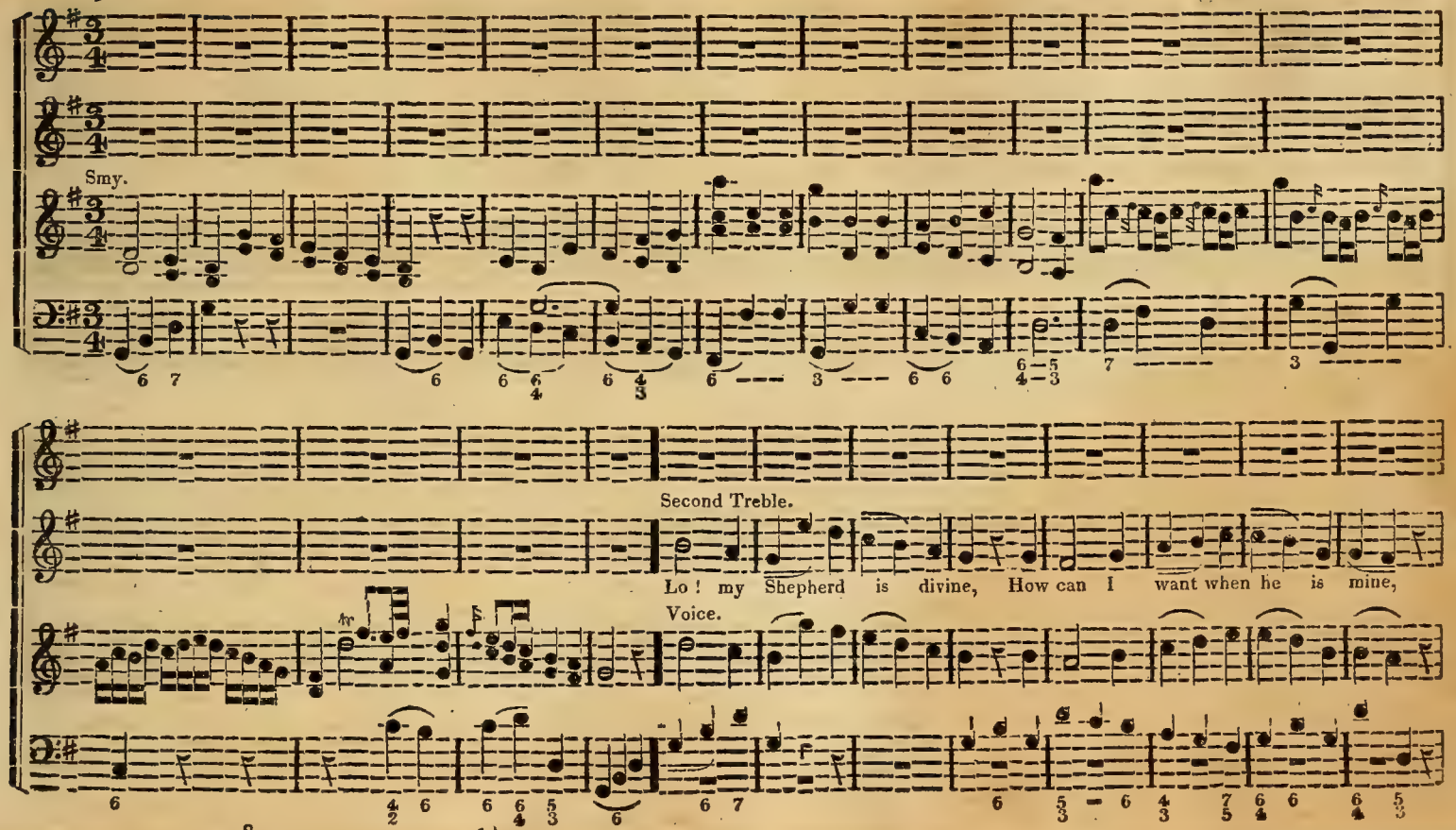
Break from his throne, illustrious morn; Attend, O earth! his sov' - reign word; Restore thy trust,—a glorious form—

F. Dim. P. Solo.

F.F. Tutti.

Shall then a rise, to meet the Lord. Restore thy trust,—a glorious form— Shall then a-rise, to meet the Lord.

F.F. Tutti.


Smy.
Second Treble.
Lo! my Shepherd is divine, How can I want when he is mine,
Voice.

Lo! my Shepherd is divine, How can I want when he is mine, when he is mine.

Sym.

He leadeth me—He leadeth

By the stream that wanders slow, Thro' the meads where flow'rets grow, - - - - - - - - - - He leadeth me and there

Voice.

He leadeth

me and there I rest, In peace di - vine - ly blest.

there I rest In love and peace di - vine - ly blest. In love, In love and peace di - vine - ly blest. Sym.

me and there I rest, In peace di - vine - ly blest.

Lo! my

Lo! my Shepherd is divine, How can I want

Voice.

Lo! my

Voice.

Shepherd is divine, How can I want when he is mine. By - - the stream that wanders slow, that wanders

when he is mine. By - - - the stream that wanders slow, wan - - - ders

that wanders, wanders

Shepherd is di - vine. How can I want when he is mine. By the stream that wanders slow, wanders

3 3 3 3 3 3 4/2 6 — 6 — 7 7 — 7 7 — 7 6/4 7/5 6/4

slow, He lead - - - eth me, he leadeth me and

He lead - - - eth, lead - - - - eth me and

slow, Thro' the meads where flow' - - - rets grow. He lead - - - eth me, He leadeth me, and there, and

slow, He leadeth me, leadeth me, leadeth me and

7 — 6 6 6/4 5/3 6 7 7 — 7 7 — 7

there I rest, in love and

there I rest, In love and peace di - vinely blest, In love and peace di - vinely

there I rest, in love and

peace.

blest, In love and peace di - vinely blest. Sym.

peace,

Verse. Alto.

O speak good, speak good of the Lord, all ye works of his

Voice.

Org. O speak good, speak good of the

speak good, O speak good, speak good of the Lord, speak good all ye works, all

Lord, all ye works of his, O speak good of the Lord, speak good all ye works, all

all ye works, all, all ye works of his in all places, in all places, all

all ye works, all speak good, in all

places of his domin - ion, speak good of the Lord, speak good of the Lord, in all places, in all

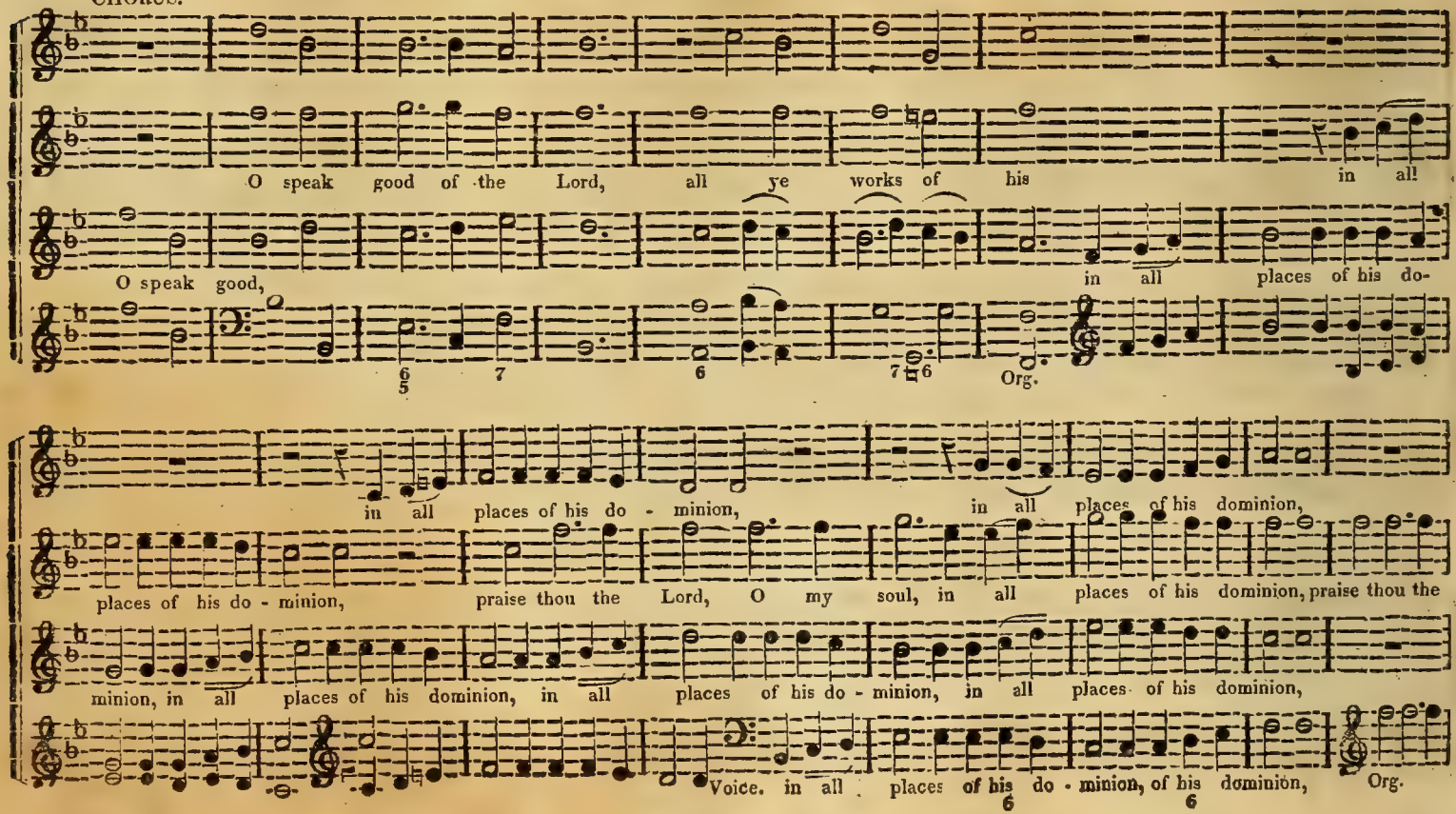
speak good of the Lord, speak good of the Lord, in all

places of his do - min - ion, praise thou the Lord, praise thou the Lord, O my soul, praise the

praise thou the Lord, O my soul, O my soul,

Lord, O my soul, praise the Lord, praise thou the Lord, O my soul, praise the Lord, O my soul praise the Lord.

praise thou the Lord, O my soul, O my soul,


CHORUS.
O speak good of the Lord, all ye works of his in all!
O speak good, in all places of his do-
6 5 7 6 7 6 Org.
in all places of his do - minion, in all places of his dominion,
places of his do - minion, praise thou the Lord, O my soul, in all places of his dominion, praise thou the
minion, in all places of his dominion, in all places of his do - minion, in all places of his dominion,
Voice. in all places of his do - minion, of his dominion, Org.
6 6

Praise thou the Lord, O my soul, praise thou the Lord, O my soul, praise thou the Lord, O my

Lord, O my soul, praise thou the Lord, O my soul, praise thou the Lord, O my soul, praise thou

praise thou the Lord, O my soul, praise the Lord, O my soul, praise thou the Lord, O my

6 — 6 — 6 6 6 6 6 6 6 praise thou the Lord, O my soul, praise thou the

Voice. 6 6 6 6 6 6

soul.

Lord. Praise thou the Lord, O my soul, praise thou the Lord, O my soul, praise thou the Lord, O my soul, my soul, praise the Lord.

soul, O my soul.

Lord, Org. Voice. 7 5 6 3 7 6 5 6 5 4 3

ANTHEM. That I may dwell in the house of the Lord.

Recit:

One thing have I de - - sir - ed of the Lord, which I will re - quire,

Sym. Andante.

That I may dwell, That I may dwell, That I may dwell in the house, in the house of the Lord, may

dwell in the house of the Lord all the days of my life. To be - hold the fair beauty of the Lord, To be-

hold the fair beauty of the Lord, and to visit, to visit his temple, to behold the fair beauty of the

Lord, and to visit his temple, and to visit his temple. A - men. A - men.

Largo.

Lord, for thy tender mer - cies' sake, lay not our sins to our charge; But for - give

Lord, for thy tender mer - cies' sake, lay not our sins to our charge; but for - give

Lord, for thy tender mer - cies' sake, lay not our sins to our charge; but for - give

Lord, for thy tender mer - cies' sake, lay not our sins to our charge; but for - give

Largo.

5 3 5 3 5 3 5 3 4 ♮ 7 5 6 5 3

that is past, and give us grace to a - mend our sin - ful life; to de - cline from sin,

that is past, and give us grace to a - mend our sin - ful life; to de - cline from sin,

that is past, and give us grace to a - mend our sin - ful life; to de - cline from sin,

that is past, and give us grace to a - mend our sin - ful life; to de - cline from sin,

5 6 5/3 5/3 6 6 5/3 6

Pia.

and in - cline to vir - tue. That we may walk in a perfett

and in - cline to vir - tue. That we may walk in a per - fect heart,

and in - cline to vir - tue. That we may walk in a per - fect heart, a per - fect heart, that

and in - cline to vir - tue. That we may walk in a per - fect heart, a per - fect heart, that

Pia.

5 3 5 3 6 3 6 6 5 5 3 5 3

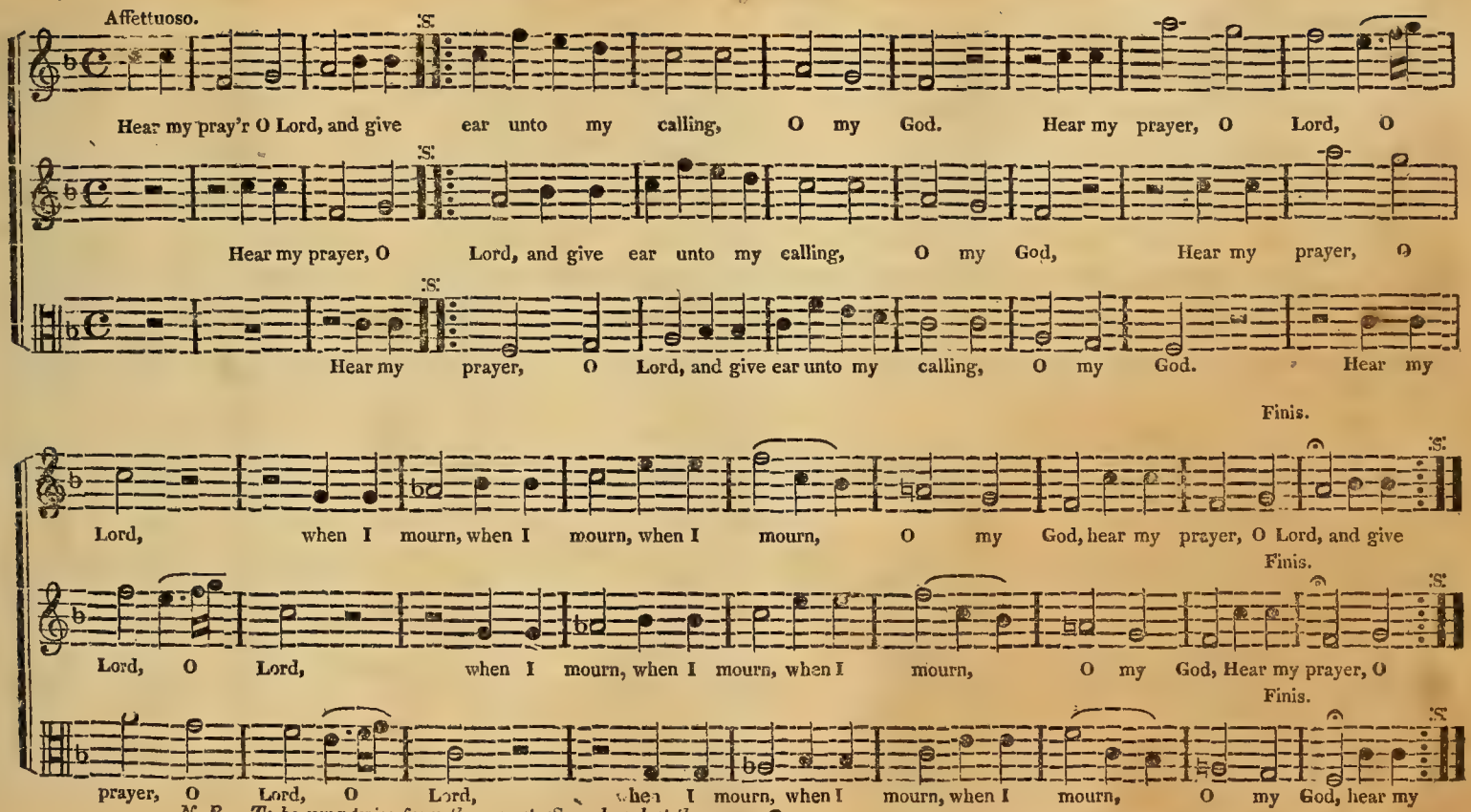
Repeat loud. 1 2

heart, - - - that we may walk in a perfect heart be - fore thee now and ev - er more.

that we may walk in a perfect heart be - fore thee now, and ev - er more.

we may walk in a per - fect heart, in a perfect heart be - fore thee now, and ev - er more. That

we may walk in a per - fect heart, in a perfect heart be - fore thee now, and ev - er more. That



N. B. To be sung twice from the repeat, :S: *and end at the pause,* 𝄐

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Silas Sage Owen

THE

VILLAGE HARMONY:

OR,

YOUTH's ASSISTANT TO SACRED MUSICK.

CONSISTING OF

Psalm Tunes and Occasional Pieces,

SELECTED FROM THE WORKS OF THE

MOST EMINENT COMPOSERS.

TO WHICH IS PREFIXED

A CONCISE INTRODUCTION TO PSALMODY.

THIRTEENTH EDITION, CORRECTED AND ENLARGED.

NEWBURYPORT:

PUBLISHED BY E. LITTLE & Co. and sold at their respective Bookstores in *Newburyport & Portland:* sold also by C. NORRIS & Co. *Exeter;* EPHRAIM KINGSBURY, *Haverhill, N. H.;* CUMMINGS & HILLIARD, *Boston;* and by all the principal Booksellers in the *United States.*

C. NORRIS & Co. Printers.

NEW-HAMPSHIRE DISTRICT.

BE IT REMEMBERED, that on this twenty-fifth day of December, in the thirty-seventh year of the Independence of the United States of America, CHARLES NORRIS and Company, of Exeter, in said District, have deposited in this office the title of a Book, whereof they claim the right as Proprietors, in the following words, *to wit :*

"The Village Harmony : or, Youth's Assistant to Sacred Musick. Consisting of Psalm Tunes and "Occasional Pieces, selected from the works of the most eminent composers. To which is pre-"fixed a Concise Introduction to Psalmody. The eleventh Edition, corrected and enlarged."

In conformity to the Act of the Congress of the United States, entitled, "An Act for the encouragement of Learning, by securing copies of Maps, Charts and other Books, to the Authors and Proprietors therein mentioned ; and an Act for the encouragement of Learning, by securing copies of Maps, Charts, and other Books, to the Authors and Proprietors therein mentioned, and extending the benefit thereof to the arts of designing, engraving, and etching historical and other prints.

R. CUTTS SHANNON, *Clerk.*

A true copy of Record.

Attest, R. CUTTS SHANNON, *Clerk.*

ADVERTISEMENT.

THE present edition of the VILLAGE HARMONY is offered to the publick, in full confidence, that refined and judicious lovers of psalmody will find it essentially improved. Many of the light and frivolous pieces of former editions have been expunged, to make way for such as are more solemn and interesting, and better adapted to the sanctuary of the *Most High.* It is scarcely necessary to mention, that almost the entire contents of this work have been selected from the best writers, ancient and modern—writers, whose simplicity, correctness, delicacy and elegance, claim the approbation of all, who are respectably informed as to the nature and uses of sacred musick.

While the proprietors have spared no personal exertions, they have solicited and obtained the advice and assistance of many gentlemen of skill and accuracy in the art and science of musick. To those gentlemen the proprietors are happy to embrace this opportunity of acknowledging their obligations; and of presenting to them their sincere thanks for the lively interest they have taken in the reputation and success of this work.

If competent judges should think there is need of still further amendment, we doubt not they will admit the present to be nearly as great an improvement upon former editions, as could be effected with due regard to the progressive improvement of the publick taste. With respect to the typography, it may be truly said, no pains have been spared to render it neat and correct; if however, within the compass of so large a work, several inaccuracies should be discovered, we trust they will find an apology in candid and judicious minds.

With sentiments of gratitude for the ample patronage hitherto afforded, the proprietors dismiss this advertisement with their sincere hopes, not only that such patronage may be continued to their well-intended efforts; but that this work may prove happily instrumental in exciting and gratifying a refined relish of classical psalmody, and in warming and purifying the devotions of such as engage in the worship and praise of the *Divine Being.*

Exeter, October 1816.

A Dictionary of Musical Terms.

ADAGIO, (*or Ado.*) slow.
Affettuoso, or Con Affetto, tenderly.
Allegretto, a little brisk.
Allegro, (*or Allo.*) brisk.
Allegro ma non troppo, brisk, but not too fast.
Alto, or Altus, the Contra Tenor.
Andante, distinct, exact.
Andantino, very exact and slow.
Amoroso, see Affettuoso.
Anthem, a portion of Scripture set to Musick.
Bis, signifies a repeat.
Canon, a regular and exact fugue, in either the unison, fifth, or eighth. In these pieces one singer begins alone, and when he comes either to the end of his part, or to a repeat, if written on one stave, a second begins, then a third in like manner, and so of the rest.
Cadences are closes in Musick, similar, in effect to stops in reading.
Canto, or Cantus, the Treble.
Capella, a chapel or church, as, *Alla Capella*, in church style.
Chorus, full, all the voices.
Cantibile, in a graceful and melodious style; an extreme cadence made by the principal performer wh ll the rest stop.
Con, as *Con Spirito*, with spiri t.
Crescendo, (*or Cres.*) to swe llthe sound.
Con Lamento, in a melancholy style.
E, and, as *Moderato e Mæstoso*, moderate and majestick.
Da Capo, (*or D. C.*) to repeat and conclude with the first part.
Decani and Cantoris, the two sides of a choir.
Diminuendo, to diminish the sound.
Dolce, sweet and soft.
Duo, Duetto, for two voices or instruments.
Del Signo, (*or D. S.*) from the sign.
Fagotto, the Bassoon part.
Fine, the end of a piece or book.
Forte, (*or For.*) loud.
Fortissimo, (*or F. F.*) very loud.
Fuga, or Fugue, a piece in which one or more parts lead, and the others follow in regular intervals.
Grazioso, gracefully with taste.
Grave, the slowest time.
Larghetto, pretty slow.
Largo, Lentemente or Lento, very slow.
Ligature, a slur.
Mæstoso, slow, firm, and bold.
Moderato, moderately.
Mottetto, a kind of Latin Anthem.
Mezzo, moderately, rather, as *Mezzo Forte*, moderately loud, *Mezzo Piano*, rather soft.
Organo, the Organ part.
Piano, (*or Pia.*) soft.
Pianissimo, (*or P. P.*) very soft.
P prefixed to another word increases its force.
Poco, the contrary of Piu.
Presto, quick.
Prestissimo, very quick.
Primo, the first part.
Pianissimo, (*Pianis, or P. P.*) very soft.
Pomposo, in a grand or pompous style.
Recitative, kind of musical recitation between speaking and singing.
Ritornello, see symphony.
Secondo, the second part.
Semi Chorus, half the voices.
Siciliano, a slow, graceful movement in Compound Time.
Solo, for a single voice or instrument.
Soprano, the Treble.
Spiritoso, or *Con Spirito*, with spirit.
Stoccato, very distinct and pointed.
Sotto Voce, middling strength of voice.
Symphony, a passage for instruments.
Tempo, time; as, *A Tempo, or Tempo Giusto*, in true time, &c.
Trio, a piece in three parts.
Tempo di Marcia.
Tatto, when all join after a solo.
Thorough Bass, the instrumental Bass, with figures for the Organ.
Verse, one voice to a part.
Vivace, with life and spirit.
Volti Subito turn over quick.

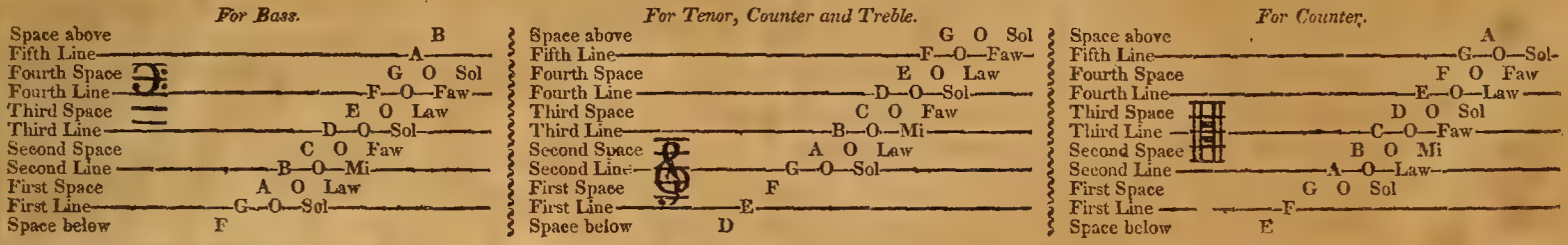
INTRODUCTION TO THE GROUNDS OF MUSICK.

MUSICK combines *melody*, *air*, *harmony*, and *measure*. *Melody* is a series of simple sounds. *Air* is the spirit and style of melody. *Harmony* is the consonance of two or more sounds, either *natural* or *artificial*. *Natural harmony* is produced by the common chord. *Artificial harmony* is a mixture of concords and discords, bearing relation to the common chord.

THE DIATONIC OR NATURAL SCALE OF MUSICK.

The notes of the diatonic or natural scale of musick are seven, whose distances or degrees are measured by tones and semi or half tones. The seven first letters of the alphabet are applied to the notes, in the following order—A, B, C, D, E, F, G; when there is occasion for an eighth letter, the first is repeated. These letters comprehend a system of degrees, called an octave, from which proceeds the variety of harmony.

THE GAMUT OR SCALE OF MUSICK.



Musical Characters Explained.

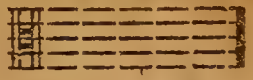
Examples.

The *Bass Cliff* is placed on the fourth line, and called the F Cliff, and is used only in Bass.

The *Tenor and Treble Cliff* is placed on the second line, and called the G Cliff, and is used in Tenor and Treble, and in Counter.

Examples.

The *Counter Cliff* is placed on the third line, and called the C Cliff, and is used in Counter.



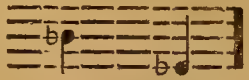
A *Staff* is five lines with their spaces, whereon notes and other characters are written.

Ledger Lines are used when notes ascend or descend beyond the compass of the staff.

A *Brace* shows how many parts are sung together.

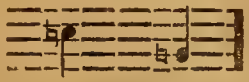
A *Sharp* set before a note raises it one semitone.

A *Flat* set before a note sinks it one semitone.



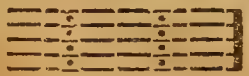
Either a *Sharp* or *Flat* set at the beginning of a tune has influence through it, unless contradicted by a natural.

A *Natural* restores a note, made flat or sharp, to its primitive sound.



Observe, that Sharps, Flats, and Naturals affect the sound of no letters but those on which they are set.

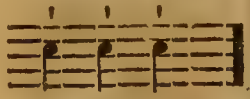
A *Repeat* shows what part of a tune is to be sung over again.



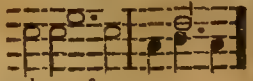
Figures 1, 2, signify that the note under figure 1 is to be sung before repeating, and the note under figure 2 at repeating; if tied, both are to be sung.

A *Slur* shows what notes are sung to one syllable: but when the notes are tied at the bottom, the slur is unnecessary.

Stoccato Marks should be performed distinctly; when dots are introduced, they must be sung soft and distinct.

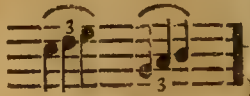


A *Point of Addition* adds to a note one half its original length. When set after a Semibreve, it makes it equal to three Minims; when set after a Minim, it makes it equal to three Crotchets, &c.

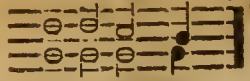


A *Hold* signifies that the notes, over which it is set, may be continued at the pleasure of the performer.

A *Figure* 3, placed over or under any three notes, reduces them to the time of two of the same kind.



Choosing Notes are placed in a direct line, one above another, either of which, or both may be sung.



A *Ligature* or *Tie*, comprehends two or more notes upon the same line, or space, tied with a slur, which must be sung with one name, and as one sound.

A *Single Bar* divides the time according to the measure note.

A *Measure Note* is that which fills a bar.

Appoggiatures, or *Leaning Notes*, are sung according to the value of the note, which follows.

A *Double Bar* shows the end of a strain.

A *Close* shows the end of a tune.

OF NOTES.

SIX Notes are used in vocal musick, which are of different forms and lengths, *viz:*

1st. The semibreve - - - which contains 2 Minims.

2d. The Minim - - - - which contains 2 Crotchets.

3d. The Crotchet - - - - which contains 2 Quavers.

4th. The Quaver - - - - which contains 2 Semiquavers.

5th. The Semiquaver - - which contains 2 Demisemiquavers.

6th. The Demisemiquaver, - which is the shortest note used.

OF RESTS.

RESTS require the same time as the notes they represent.

A Semibreve Rest - - is equal in time to a Semibreve.

A Minim Rest - - - is equal in time to a Minim.

A Crotchet Rest - - - is equal in time to a Crotchet.

A Quaver Rest - - - is equal in time to a Quaver.

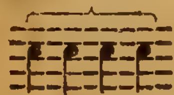
A Semiquaver Rest - - is equal in time to a Semiquaver.

A Demisemiquaver Rest is equal in time to a Demisemiquaver.

SCALE SHOWING THE PROPORTION OF NOTES.

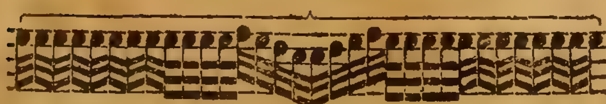
1 Semibreve contains

2 Minims,

or 4  Crotchets,

or 8 Quavers,

16 Semiquavers,

or 32  Demi-semi-quavers.

☞ The above scale ought to be well understood, otherwise the learner will continually be at loss.

OF TIME.

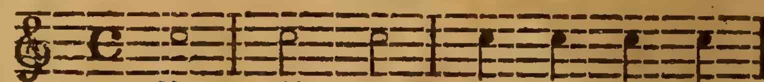
THERE are three divisions of Time, *viz.:* Common, Tripple, and Compound.

COMMON TIME is measured by even numbers, as, 2, 4, &c. and has four Marks.

The *First Mark* has a Semibreve for its measure note, and is performed in four seconds; accented on the first and third part of the bar, and thus beaten;

1st. Let the ends of the fingers fall,
2d. Let the heel of the hand fall,
3d. Raise the heel of the hand,
4th. Raise the ends of the fingers, which completes the bar.

Example.



dduu dd uu d d u u
1234 12 34 1 2 3 4

The *Second Mark* has a Semibreve for its measure note, and is performed one 4th faster; accented and beaten as in the first.

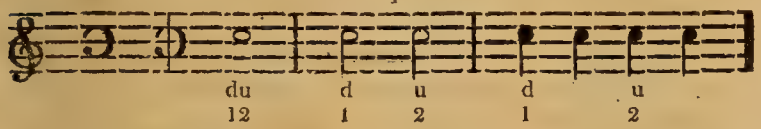
Example.

dduu dd uu d d u u
1234 12 34 1 2 3 4

The *Third Mark* or has a Semibreve for its measure note and is performed in two seconds; accented on the first part of the bar, and is beaten thus;

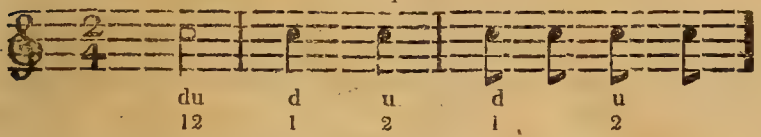
1st. Let the ends of the fingers fall,
2d. Raise the ends of the fingers, which completes the bar.

Example.



The *Fourth Mark* has a Minim for its measure note, and is performed one 4th faster than the third; also accented and beaten as in the preceding Mark.

Example.



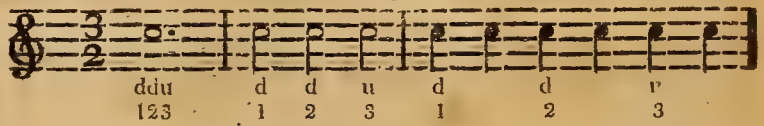
NOTE. The First Mark has 4 beats in a bar.
The Second Mark has 4 beats in a bar.
The Third Mark has 2 beats in a bar.
The Fourth Mark has 2 beats in a bar.

TRIPLE TIME is measured by odd numbers, as 3, &c. and has three Marks, which are all beaten in the same manner, thus,

1st. Let the ends of the fingers fall,
2d. Let the heel of the hand fall,
3d. Raise the ends of the fingers, which completes the bar.

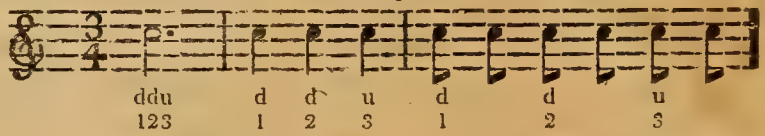
The *First Mark* called *three to two*, has a pointed Semibreve for its measure note. Three Minims fill a bar, or six Crotchets, &c. accented on the first, and faintly on the third parts of the bar; each Minim to be sounded in a second of time.

Example.



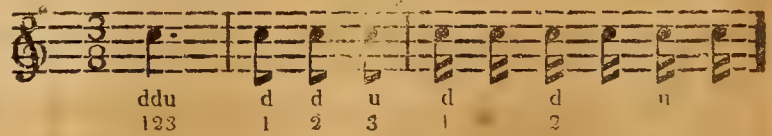
The *Second Mark* called *three from four*, has a pointed Minim for it sm easure note. Three Crotchets, or six Quavers fill a bar, accented as in the first Mark, and performed one 4th faster.

Example.



The *Third Mark* called *three from eight*, has a pointed Crotchet for its measure note. Three Quavers, or six Semiquavers fill a bar; accented as in the first Mark, and performed about one quarter faster than the second.

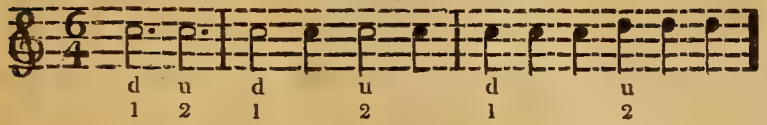
Example.



COMPOUND TIME has *two* Marks.

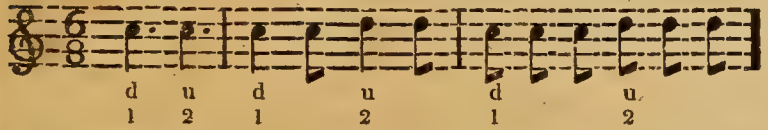
The *First Mark* 6/4 called *six to four*, has either two pointed Minims, two Minims and two Crotchets, or six Crotchets in a bar; three sung with the hand down, and three with it up in the time of two seconds, accented on the first and third part.

Example.



The *Second Mark* 6/8 called *six from eight*, has either two pointed Crotchets, two Crotchets and two Quavers, or six Quavers in a bar; two beats, one down and one up, and performed one 4th faster. Accented as before.

Example.



☞ The figures refer to the number of beats in a bar; the letters *d* and *u*, for down and up beats.

NOTE. *Sacred Musick*, under the two preceding *Marks*, should never be sung in a rapid manner, for that destroys all solemnity, and is absolutely inconsistent with that kind of movement required when set to sacred subjects. The mathematical difference between the foregoing Marks of Time, is here omitted. The performing of Musick slower or faster, in the different Marks, is left to directive terms, in general use, and to the judgment of the performer.

OF THE MODES, OR KEYS.

THERE are but two Modes or Keys, the Major, or Sharp Key, and the Minor, or Flat Key.

The learner may distinguish the Modes by the last note in the Bass, which note, if it be Faw, is the Major mode, and if it be Law, it is the Minor.

The principles of the two Modes must be explained by an Instructor.

OF NAMING THE NOTES.

WHEN a tune has neither sharps nor flats at the beginning, mi is in B.

If there be 1 Sharp, Mi is in F.	If there be 1 Flat, Mi is in E.
..... 2 Sharps, Mi is in C.	..... 2 Flats, Mi is in A.
..... 3 Sharps, Mi is in G.	..... 3 Flats, Mi is in D.
..... 4 Sharps, Mi is in D.	..... 4 Flats, Mi is in G.

Above Mi are faw, sol, law, faw, sol, law, and then comes Mi.

Below Mi are law, sol, faw, law, sol, faw, and then comes mi.

Between Mi and Faw—and Law and faw, there is but a semitone; between the rest are whole tones.

☞ THE learner ought to commit most of the preceding rules to memory, before he attempts to call the notes; a neglect of this is one of the principal causes of the inaccurate performance, which at present exists in many choirs of singers. Many persons, having a good musical ear, are very apt to trust to that, rather than confine themselves to rules, and afterwards blame their Instructors for their own negligence. Instructors ought to insist that their pupils pay a particular attention to the principles, and in no case to suffer them to neglect them.

When the learner has acquired a ready acquaintance with the rules, he ought to attend to the *Lessons for Tuning the Voice*, on which depends his future progress, and he ought not to attempt a tune till he can sound the several intervals in the octave readily.

Many schools have begun upon tunes, when they could scarcely have given a letter upon the scale, which is another cause that there are so many half singers. The learner may be sure that the more thoroughly he understands the principles, when he ought to attend to them, the more swift will be his progress afterward.

Schools then ought to be solicitous that their instructors be well qualified, for how can they instruct others when they are ignorant themselves? Learners, in that case, are led to suppose that they have improved, when they really have not, and consequently their time and money are both spent to no manner of purpose.

GENERAL OBSERVATIONS.

WHEN a tune is well learnt by note, it may be sung in words. Pronounce every word as distinctly as possible. Singers generally fail in this point, by which means half the beauty of the musick is lost, the words not being understood.

In assigning voices to the several parts, the Teacher must be the judge. For if a voice which is suitable only for Bass, be put upon the Tenor, it will hang as a weight upon that part, and have a tendency continually to lower the pitch.

Never sing through the *Nose*, for that will spoil the voice, make the musick disagreeable, and have a disgusting effect upon the hearer.

High notes should generally be sung softer than the low. The *subject* ought however to regulate the strength of voice. The tone of the Bass should be full and majestic; of the Tenor, bold and manly; of the Counter, soft yet firm; of the Treble, smooth and delicate. Suitable attention should always be paid to the *Directive terms*. A good tune performed without any variation, will be dull and insipid. In a company of singers it would have a good effect for some of the performers, on each part, to be silent, when passages marked *Soft* occur; the additional strength of their voices in the *Loud*, which generally succeeds the *Soft*, would mark the contrast more strongly, and give peculiar force and energy to the performance.—A becoming manner of conduct in a collection of singers, will greatly increase the agreeable sensations, which naturally arise from good performances.

The graces and ornaments of musick, such as *Holds*, *Trills*, *Appoggiatures*, *Transitions*, *&c.* must be acquired by great practice and attention; the learner had better omit them, till his knowledge and judgment dictate when and where to apply them.

☞ PASSAGES, where Syncopation takes place, are better explained by the Instructor, than by words; for this reason, an explanation is here omitted.

LESSONS FOR TUNING THE VOICE.

WHEN learning the following lessons for tuning the voice, be careful to give every note its proper sound, and pay particular attention to the situation of the Semitones Let the motion of the hand, in keeping the time, be even and exact; always remembering that the hand must *fall* at the *beginning* of a bar, and *rise* at the *close*.

The more time you allow for the practice of the lessons, the easier you will learn a tune afterward. Should you neglect them wholly, you cannot read musick hereafter with any firmness and certainty of tone.

FIRST LESSON, in the Major Octave.

Tenor, &c. d u d u d u d u d u d u d u d u

Bass. Faw sol law faw sol law mi faw,

d u d u d u d u d u d u d u d u

SECOND LESSON, in the Minor Octave.

d u d u d u d u d u d u d u d u

Law mi faw sol law faw sol law,

d u d u d u d u d u d u d u d u

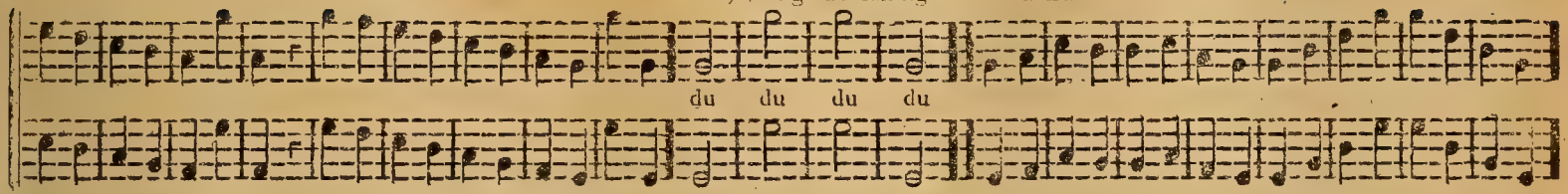
THIRD LESSON.

5ths, rising & falling.

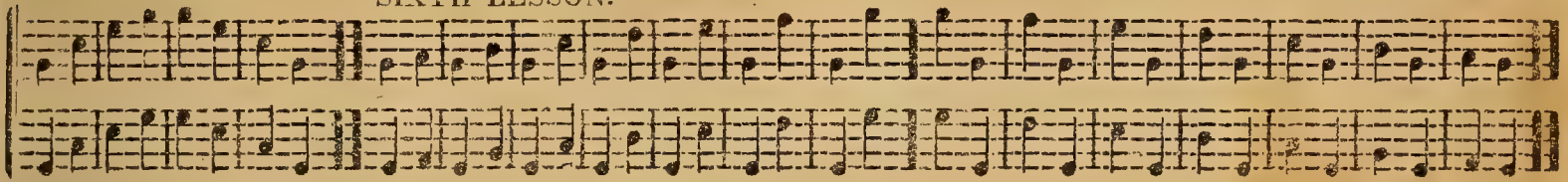
du du du du

FOURTH LESSON.

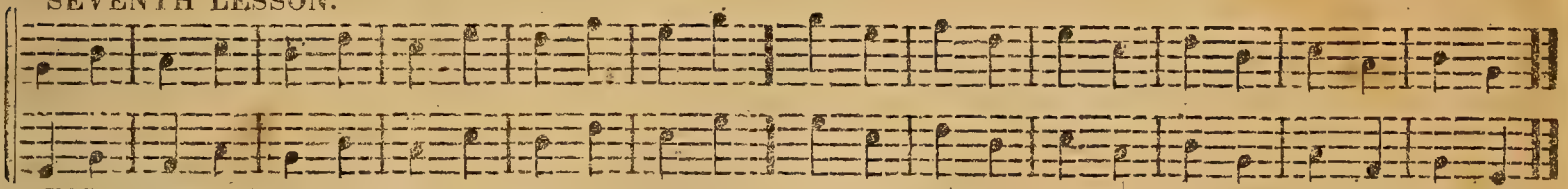
8ths, rising and falling. FIFTH LESSON.



SIXTH LESSON.

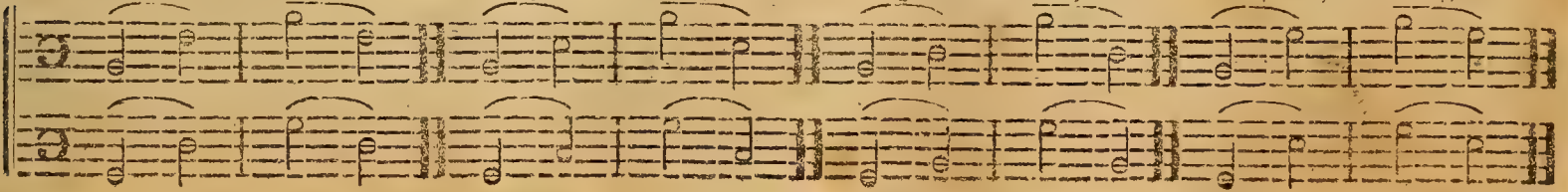


SEVENTH LESSON.



EIGHTH LESSON.

Rising 5th, and Falling 4th. Rising 4th, and falling 5th. Rising 3d, and falling 6th. Rising 6th, and falling 3d.



LESSON, IN HARMONY OF TWO PARTS.

Common time, first mark—a Semibreve the Measure note.

Tenor or Treble. 12 3 4 1 2 3 4 12 3 4 1 2 3 4 12 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1234

Bass. 12 3 4 1 2 3 4 12 3 4 1 2 3 4 12 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1234

The figures refer to the several beats in the first mark of Common Time.

THE SAME LESSON, IN FOUR PARTS.

Treble.

Counter.

Tenor. Behold the morning sun, Begins his glorious way, His beams thro' all the nations run, And life and light convey.

Bass.

☞ *Give as much time to the several rests, as to the notes, they represent; and be careful, that you make but one sound of the pointed minims, sounding them smoothly without jerking the voice.*

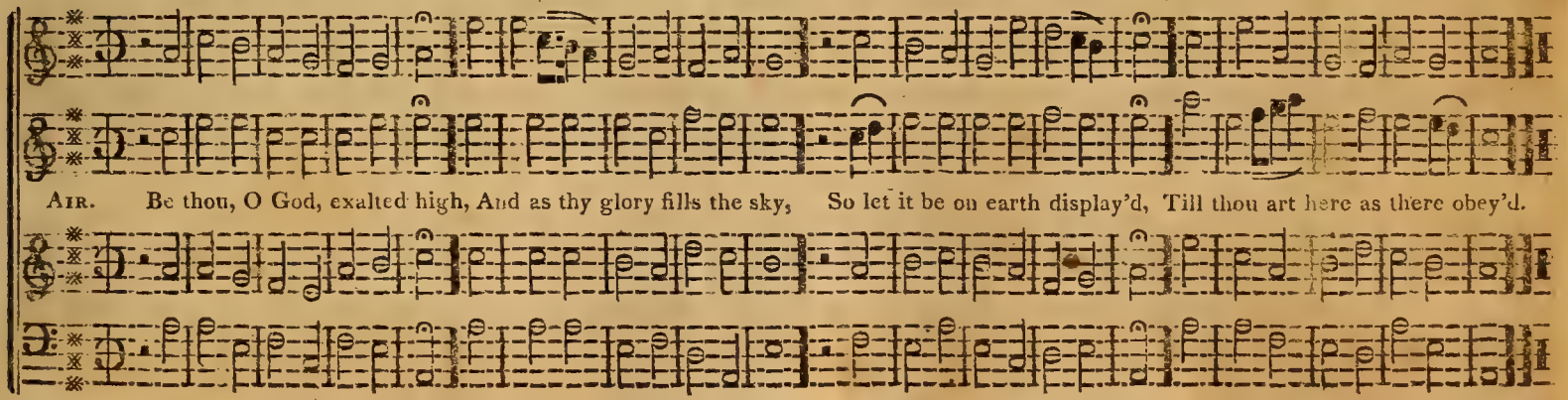
THE

VILLAGE HARMONY,

OR

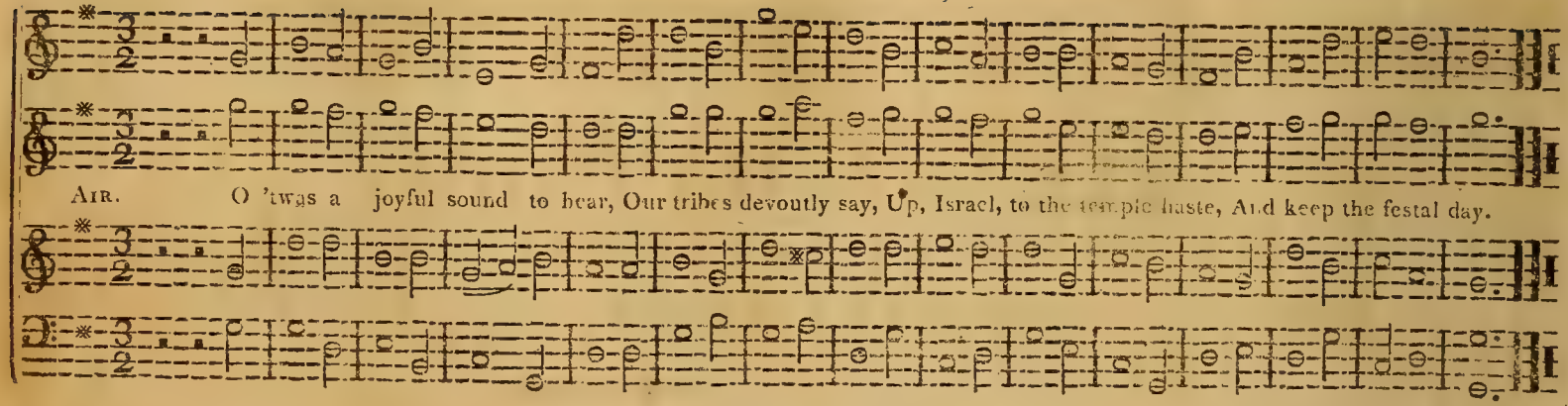
YOUTH's ASSISTANT TO SACRED MUSICK.

OLD HUNDRED. L. M. ✠ *M. Luther.*



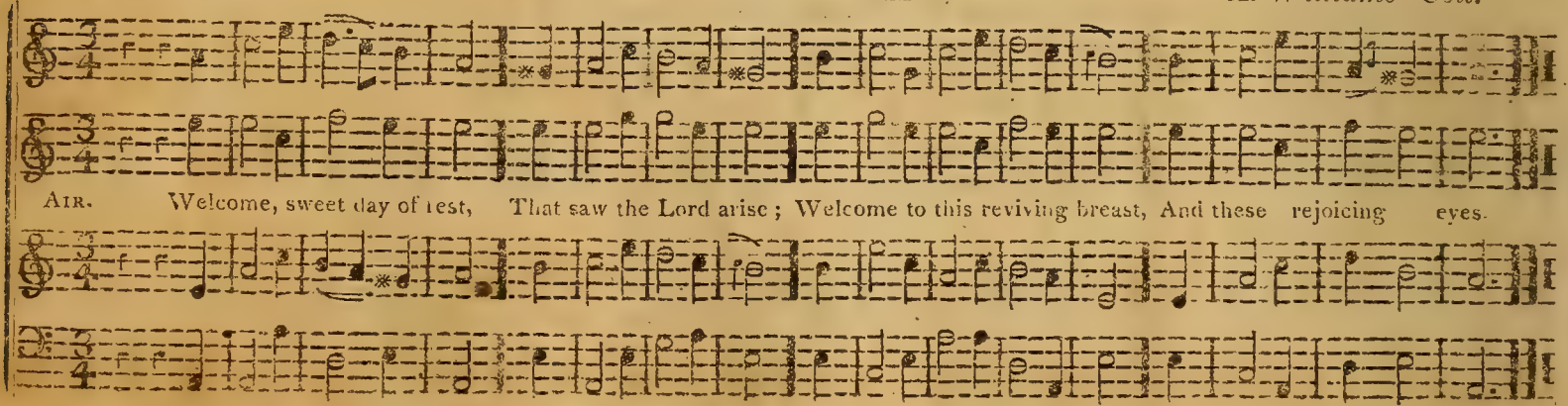
MEAR. C. M. ✠

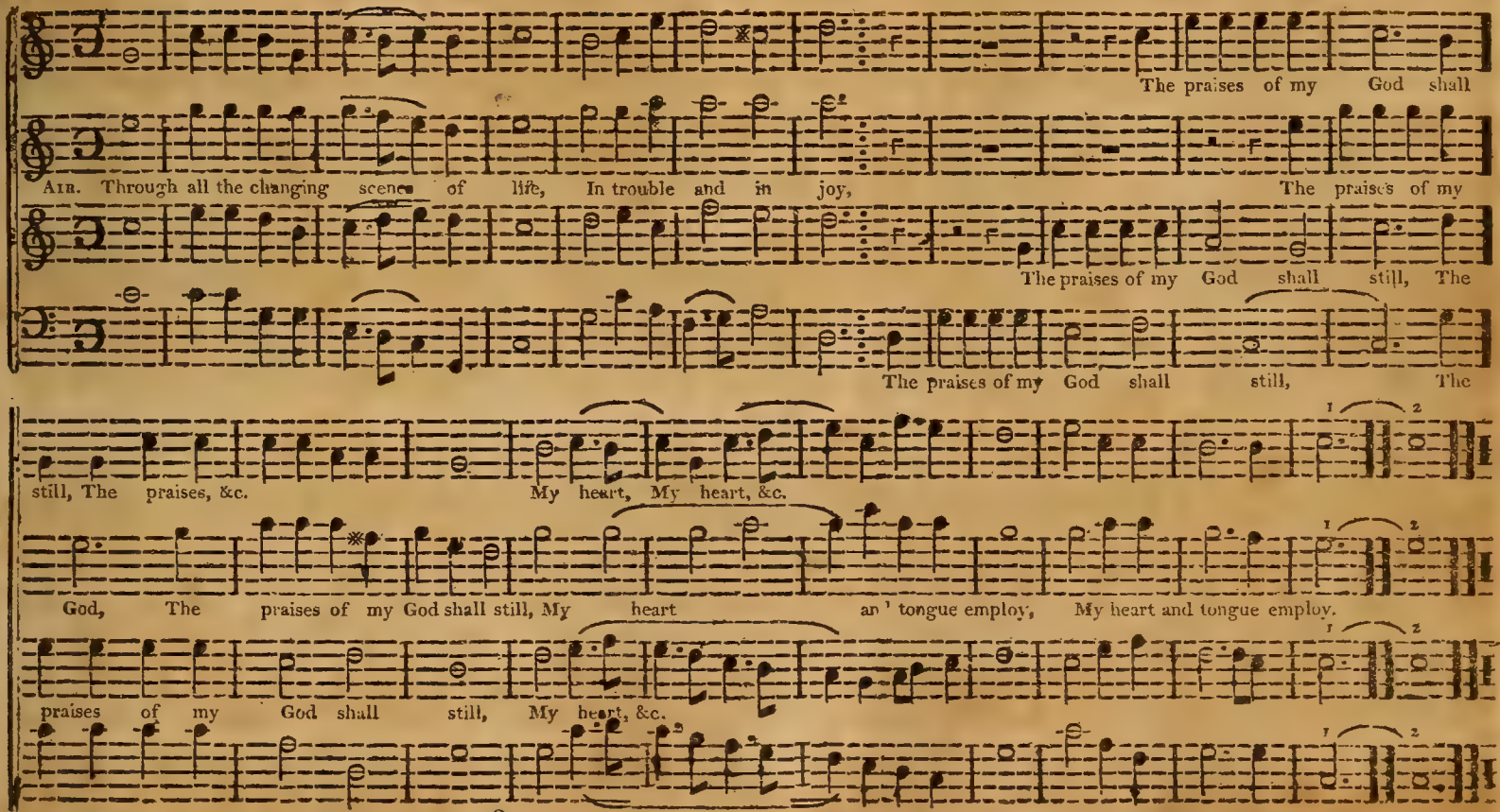
A. Williams' Coll.



LITTLE MARLBOROUGH. S. M. ♭

A. Williams' Coll.




The praises of my God shall
Air. Through all the changing scenes of life, In trouble and in joy, The praises of my
The praises of my God shall still, The
The praises of my God shall still, The
still, The praises, &c. My heart, My heart, &c.
God, The praises of my God shall still, My heart an' tongue employ, My heart and tongue employ.
praises of my God shall still, My heart, &c.

ELGIN. C. M. ♭

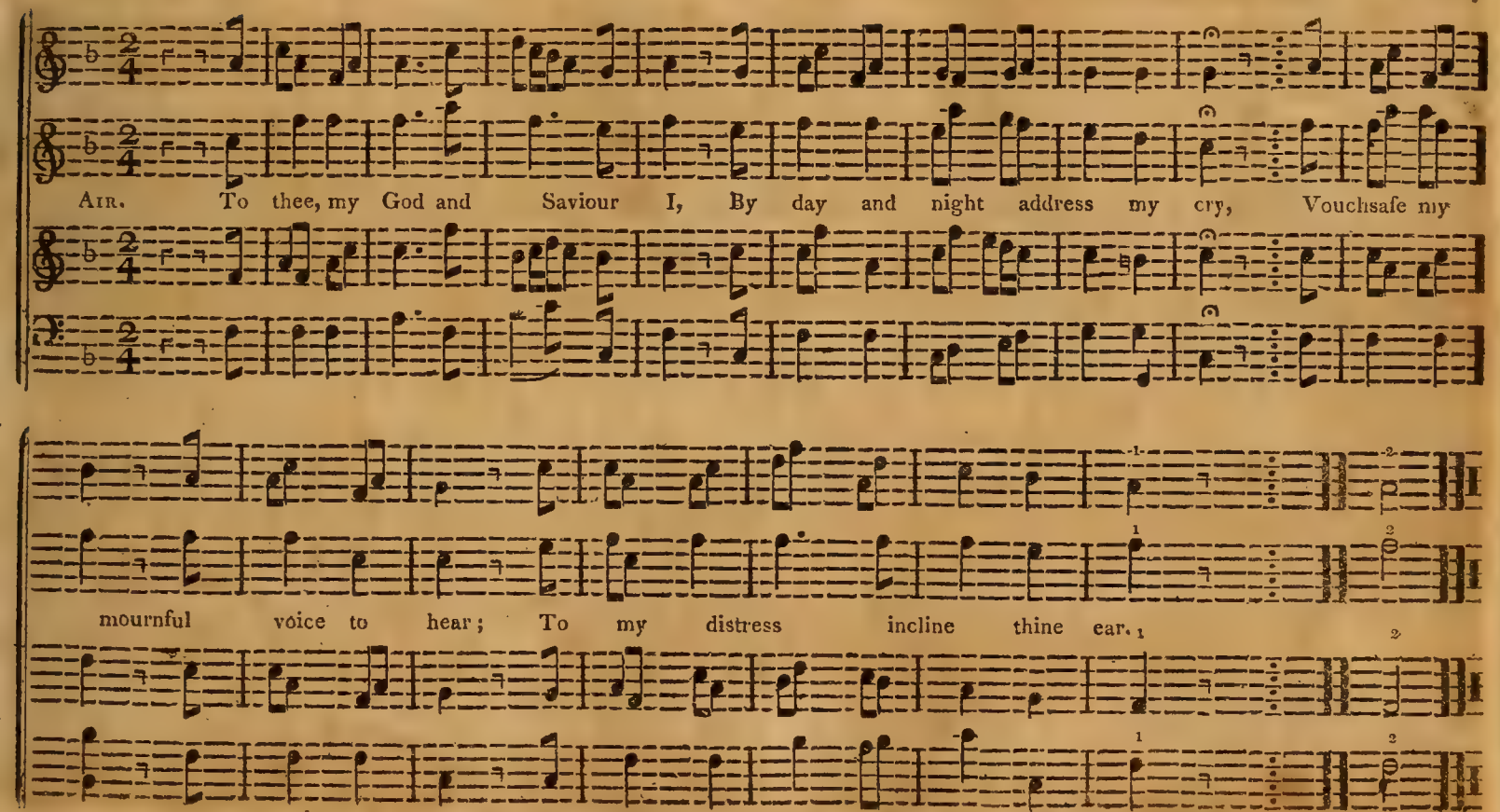
Moderato.

AIR. Hear, gracious God, my humble moan, To thee I breathe my sighs; When will the tedious night be gone, And when the dawn arise?

WINDSOR. C. M. ♭

Adagio. *G. Kirby.*

AIR. That awful day will surely come, Th' appointed hour makes haste, When I must stand before my judge, And pass the solemn test.


Air. To thee, my God and Saviour I, By day and night address my cry, Vouchsafe my
mournful voice to hear; To my distress incline thine ear.

WATCHMAN. S. M. ✠

Leach.

AIR. Ah, when shall I awake From sin's soft soothing pow'r, The slumber from my spirit shake, And rise to fall no more?

LIMERICK. L. M. ♭

AIR.

Deep in our hearts let us record The deeper sorrows of the Lord; Behold the rising

billows roll, To over - whelm his righteous soul! To o - ver - whelm his righteous soul!

LISBON. S. M. ✠

D. Read.

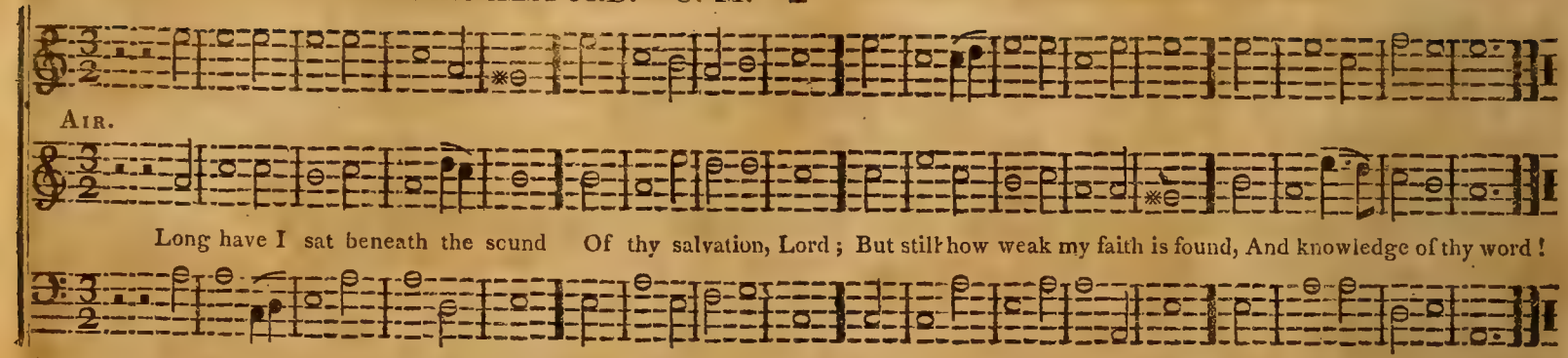
Welcome, &c.

AIR. Welcome, sweet day of rest, That saw the Lord arise: Welcome, to this reviving breast, And these re - joicing eyes.

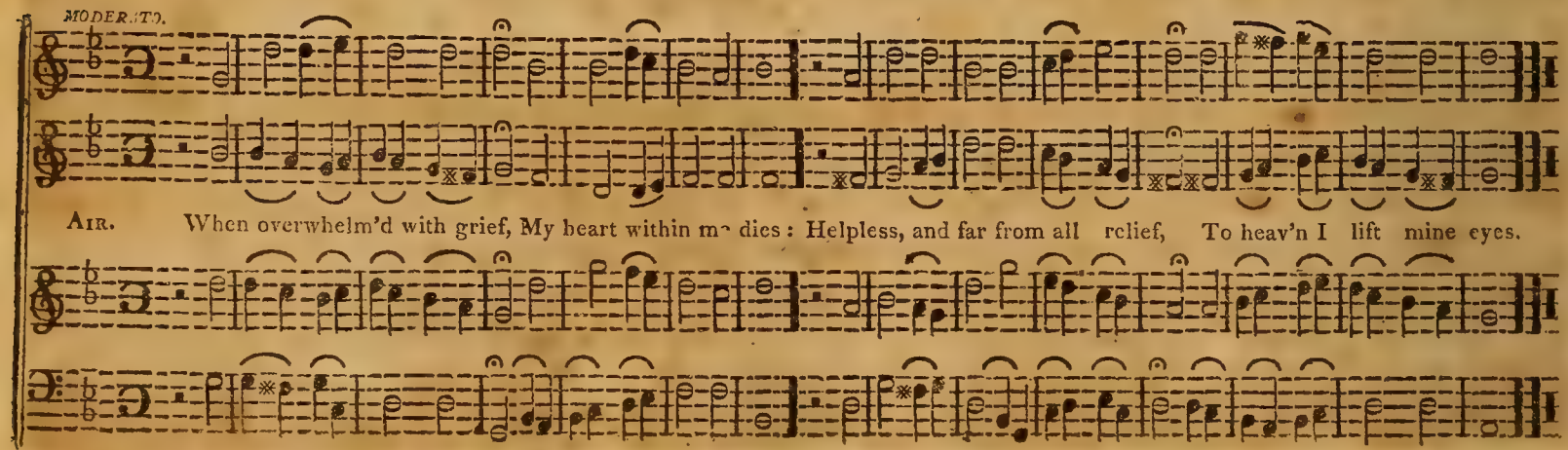
Welcome, &c.

Welcome, &c.

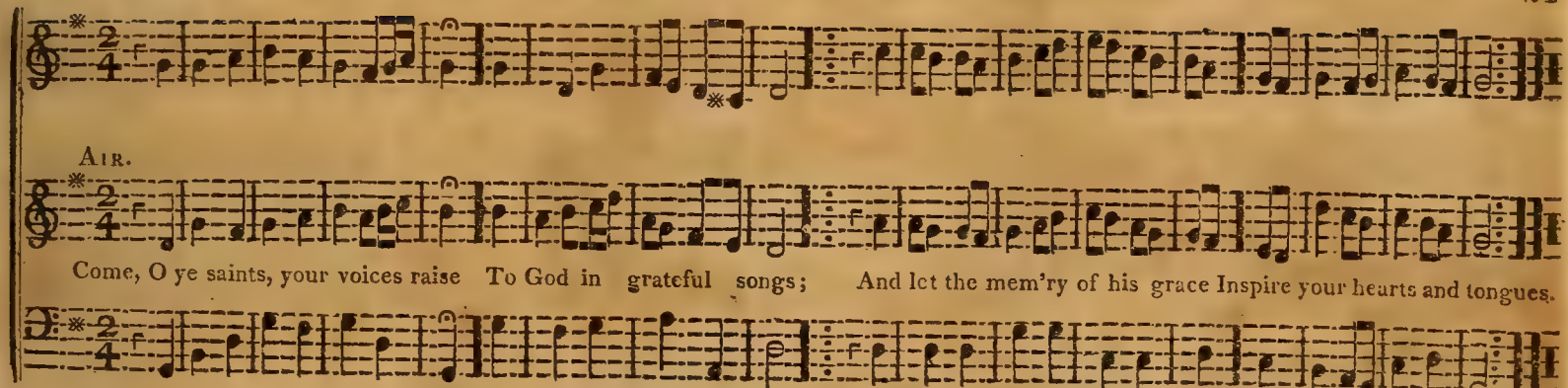
CHELMSFORD. C. M. ♭



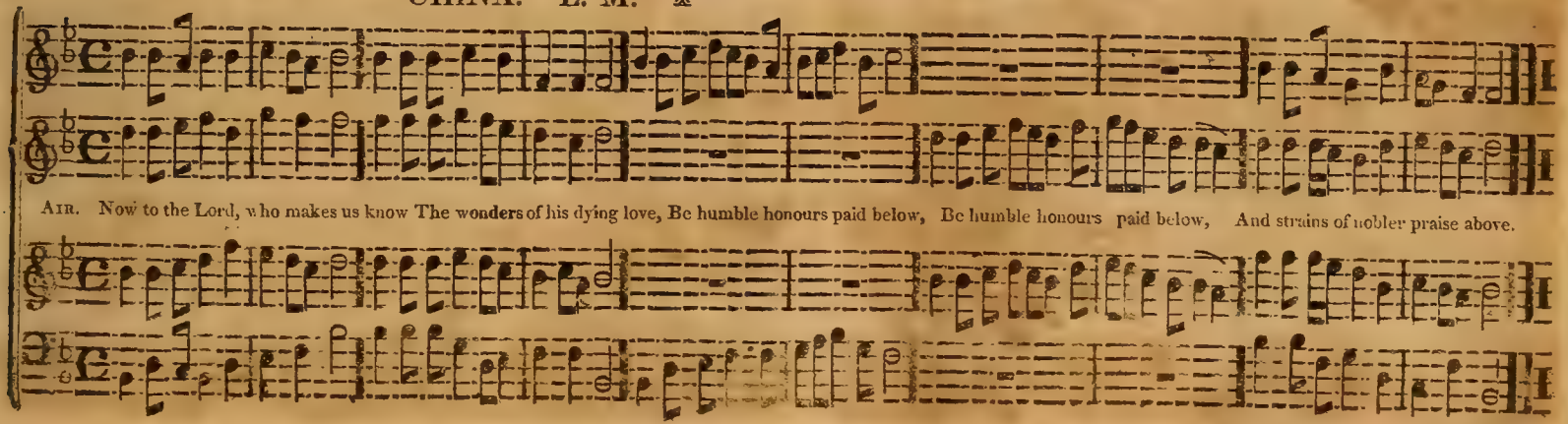
HADDAM. S. M. ♭



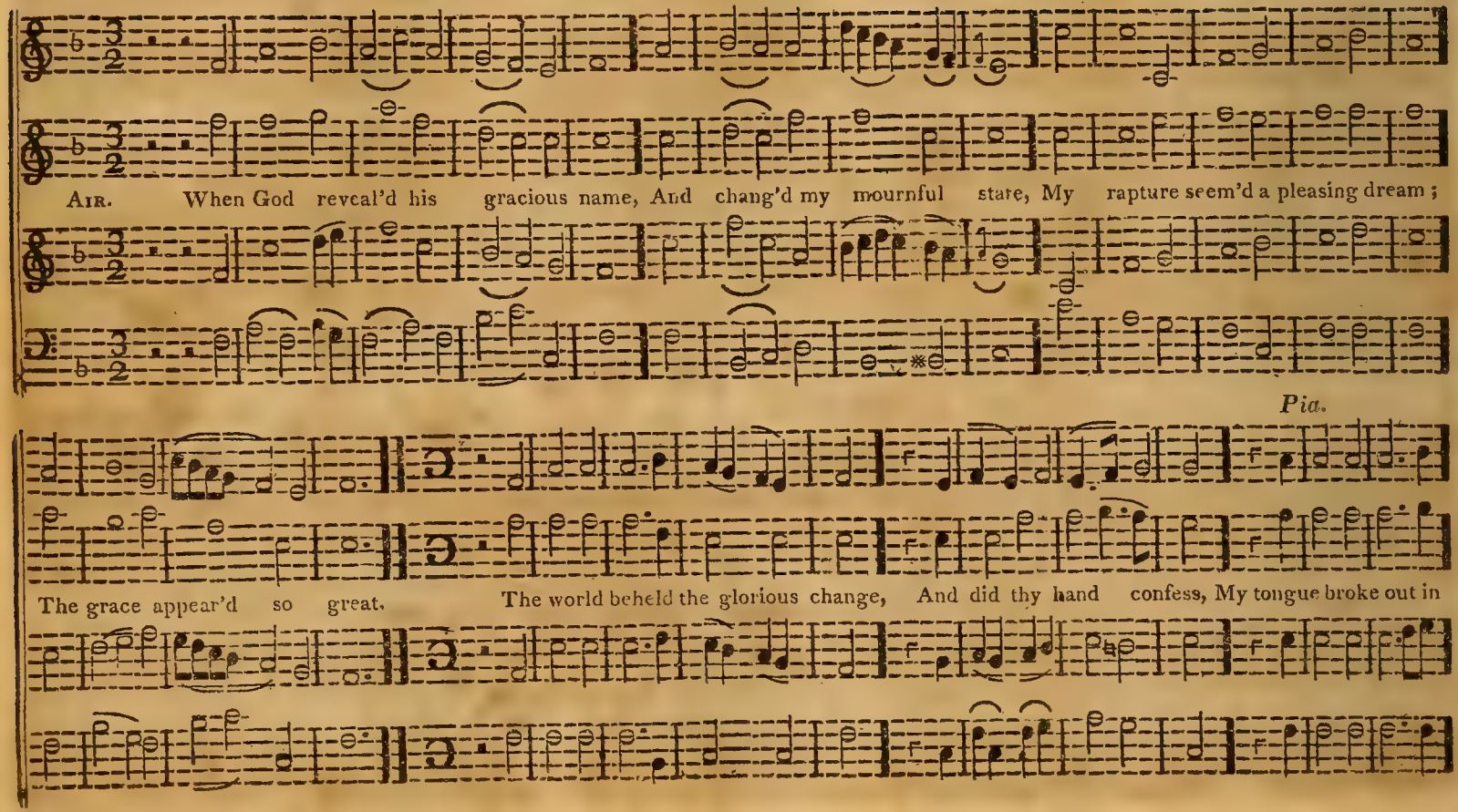
ASHLEY. C. M. ✠



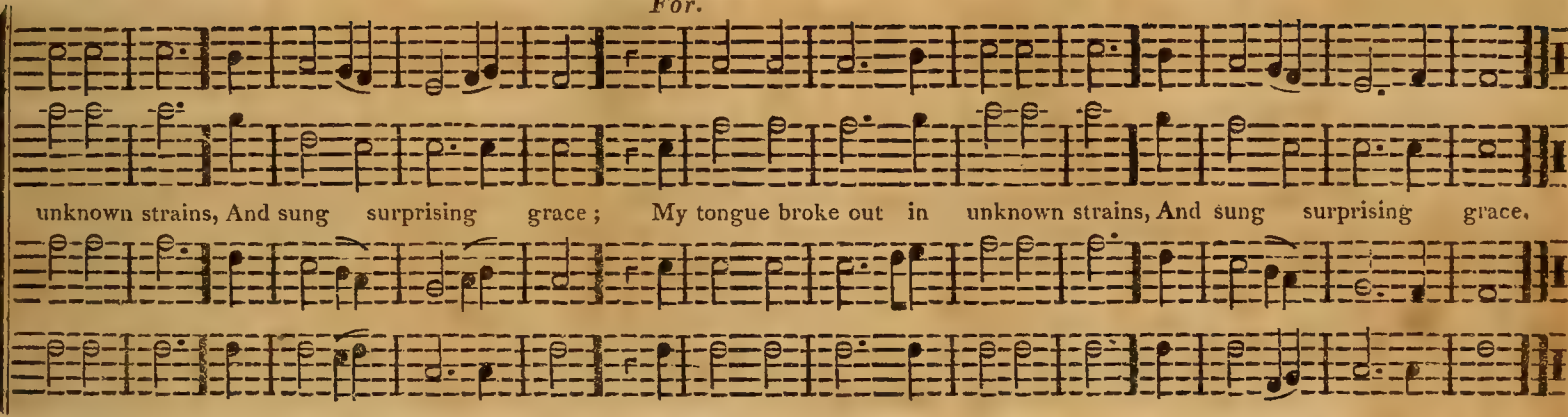
CHINA. L. M. ✠



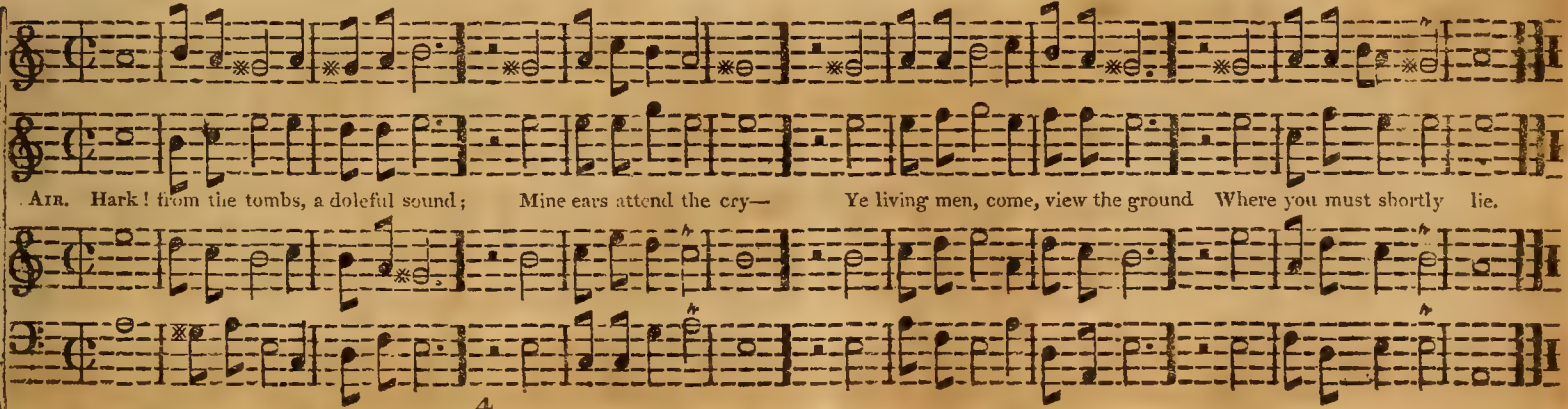
ARCHDALE. C. M.


Air.
When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream;
Pia.
The grace appear'd so great. The world beheld the glorious change, And did thy hand confess, My tongue broke out in

For.



Moderato. FUNERAL THOUGHT. C. M. ♭ *I. Smith.*



WINDHAM. L. M. ♭ — *D. Read.*

Moderato.

Air. Broad is the road that leads to death, And thousands walk together there, But wisdom shows a narrow path, With here and there a traveller.

WINTER. C. M. ♯ — *D. Read.*

Air. His hoary frost his fleecy snow, Descend and clothe the ground; The liquid streams forbear to flow, In icy fetters bound.

NORWICH. H. M. ♯ — *Dr. Green.*

Moderato.

Air. Give thanks to God on high, The universal Lord, His pow'r and grace Are still the same;

The sov'reign King of kings; And be his name ador'd. And let his name Have endless praise.

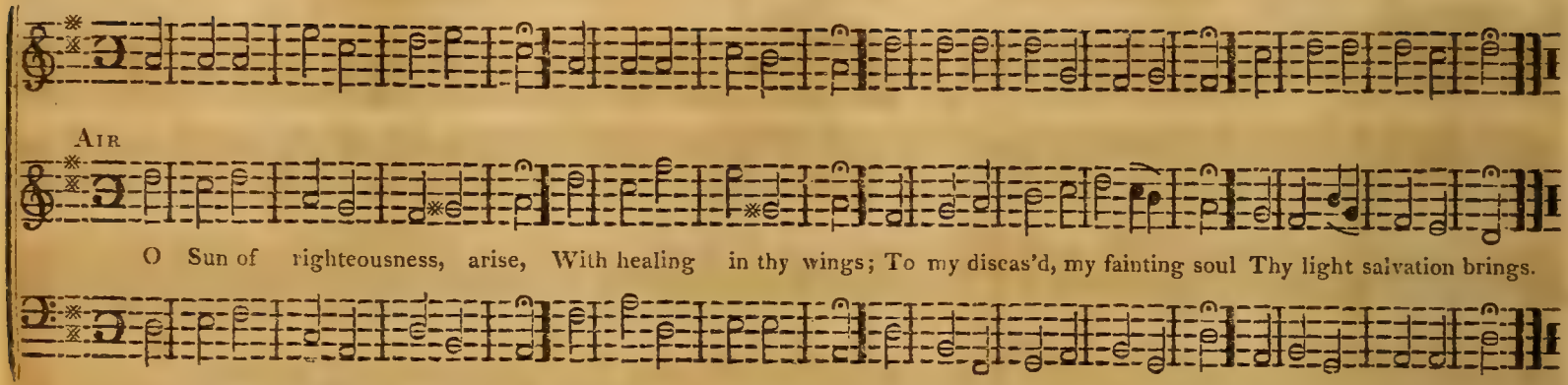
USTICK. S. M. ♭

Air.

Lord, what a feeble piece, Is this our mortal frame! Our life how poor a trifle 'tis, That scarce deserves the name,

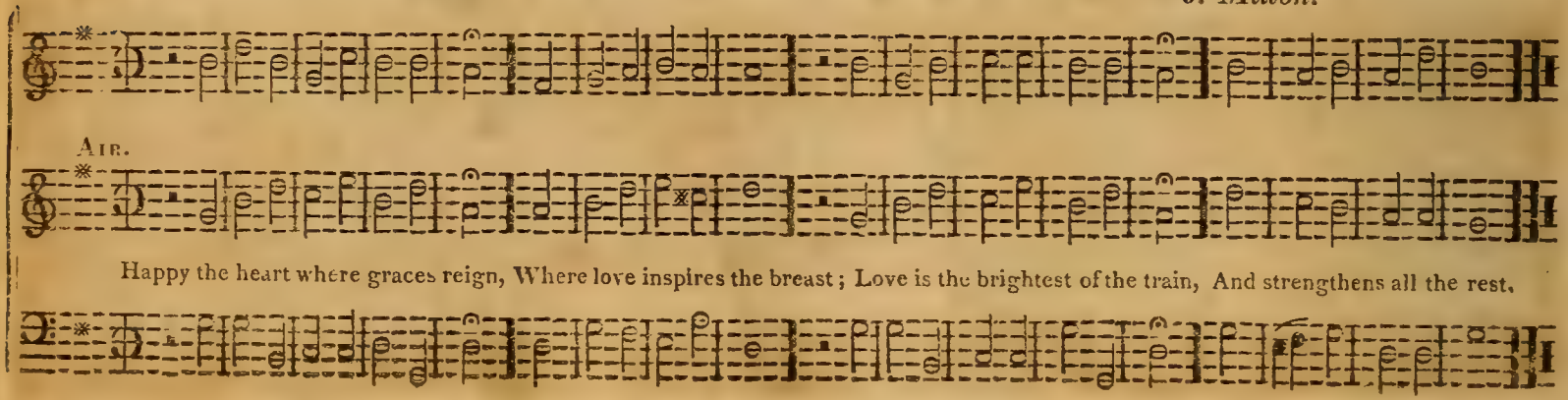
WANDSWORTH. C. M. ✠

Dr. Madan.



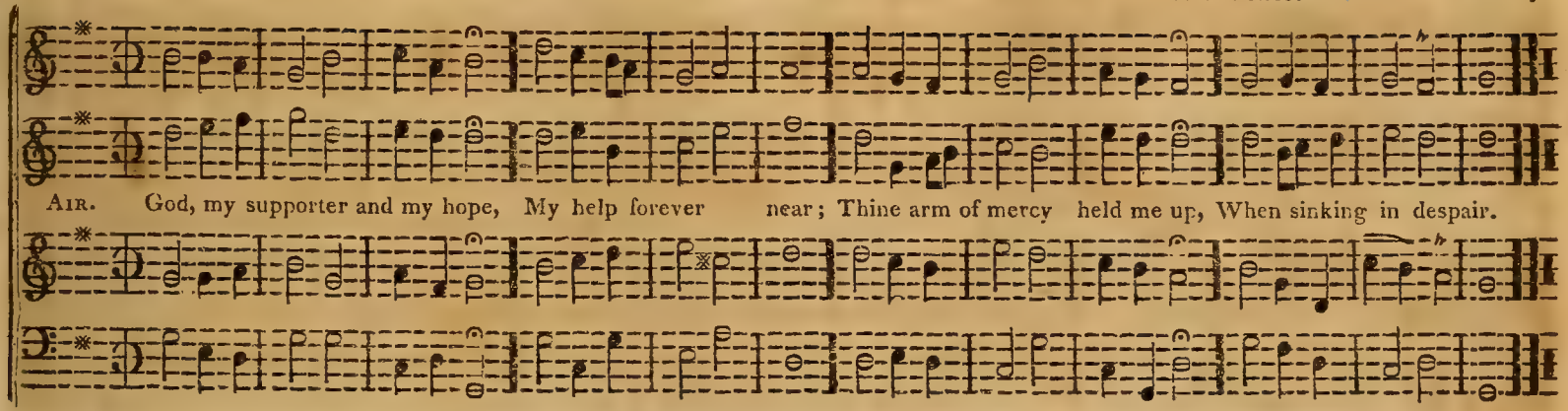
YORK. C. M. ✠

J. Milton.



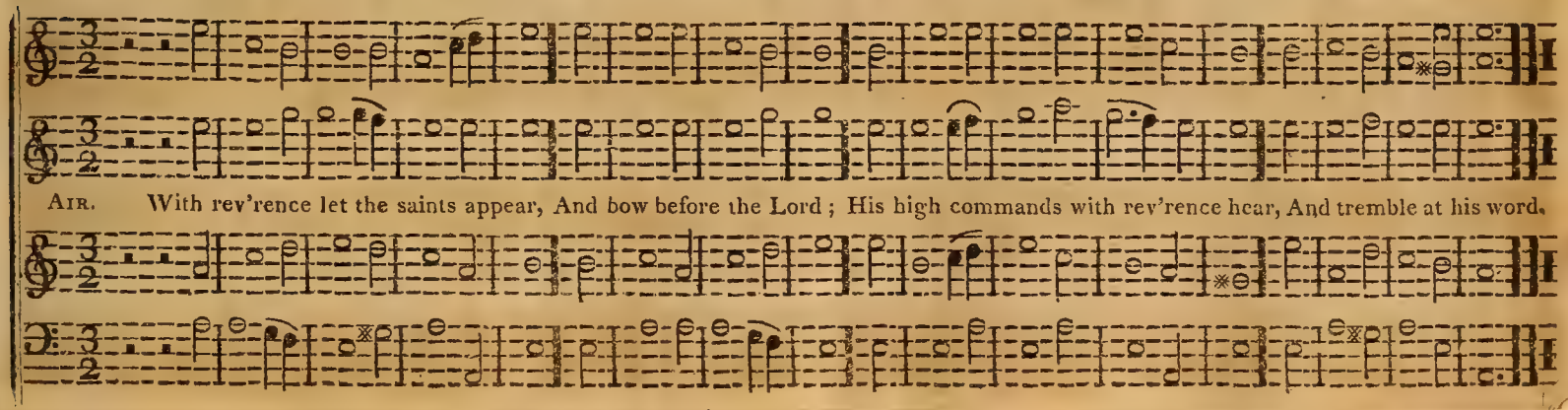
ROCHESTER. C. M. ♯

A. Williams.



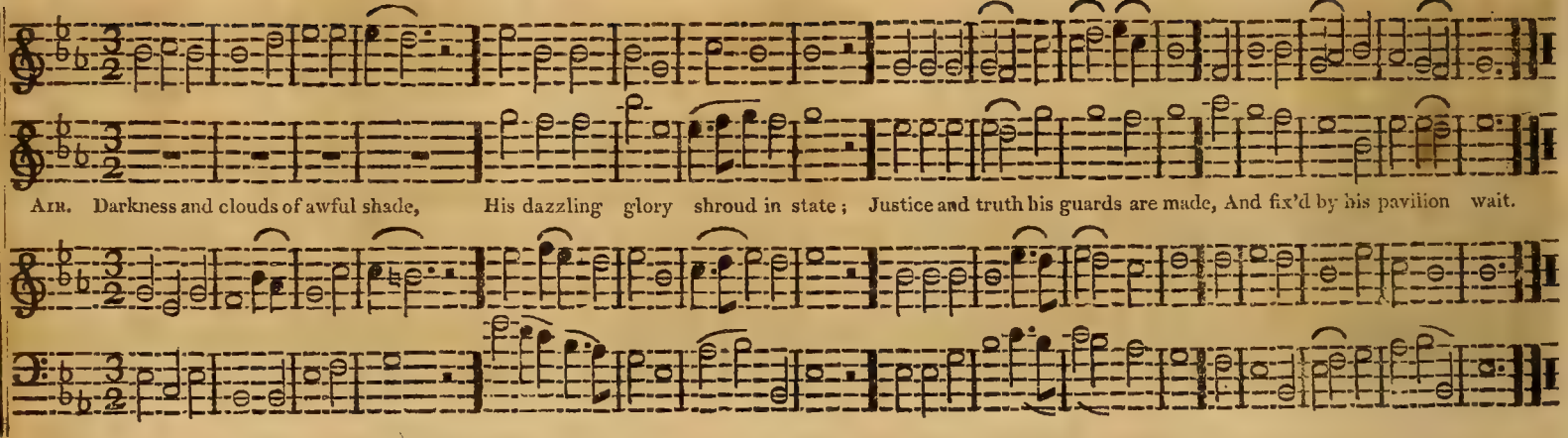
PLYMOUTH. C. M. ♭

W. Tansur.



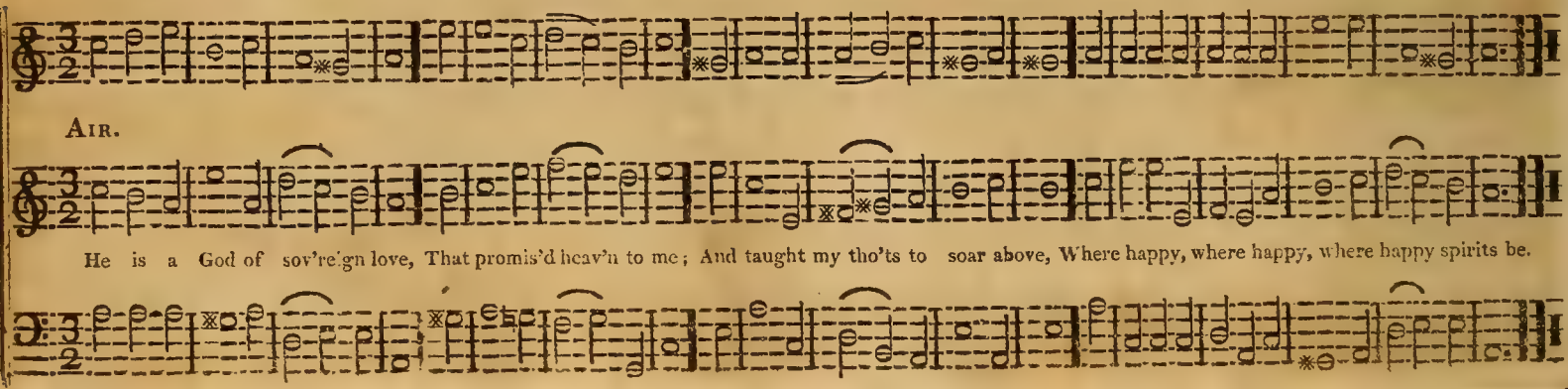
PSALM 97th. L. M. ✠

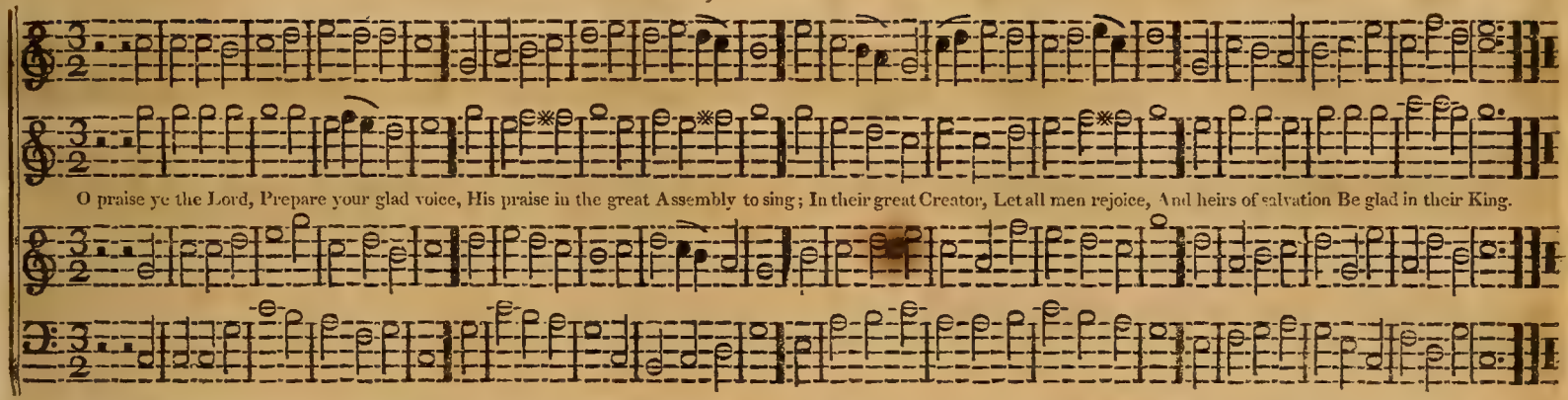
Tuckey.



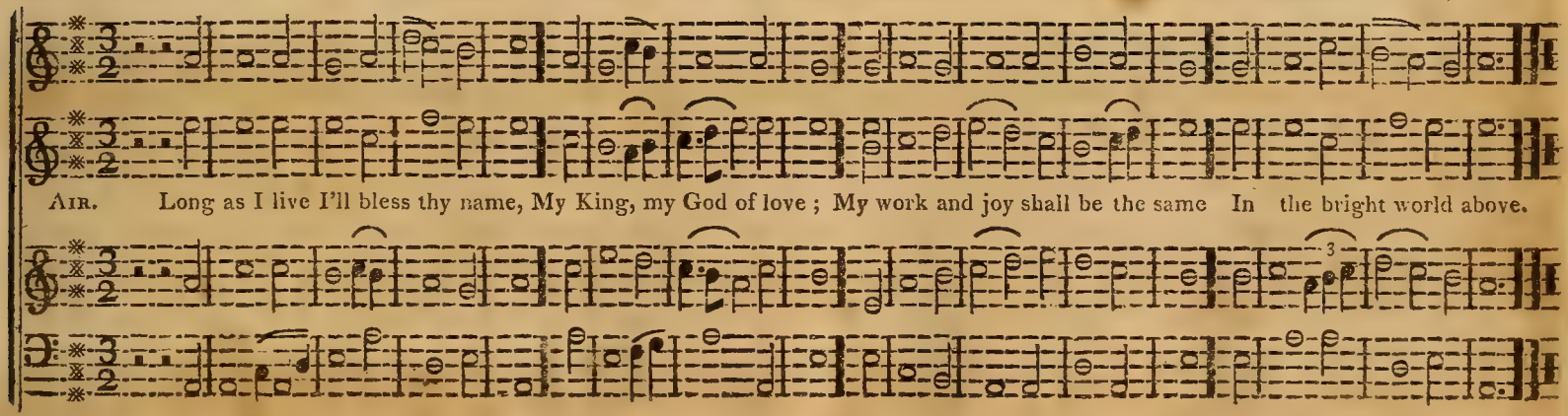
ROCKINGHAM. C. M. ♭

Dr. Burney.

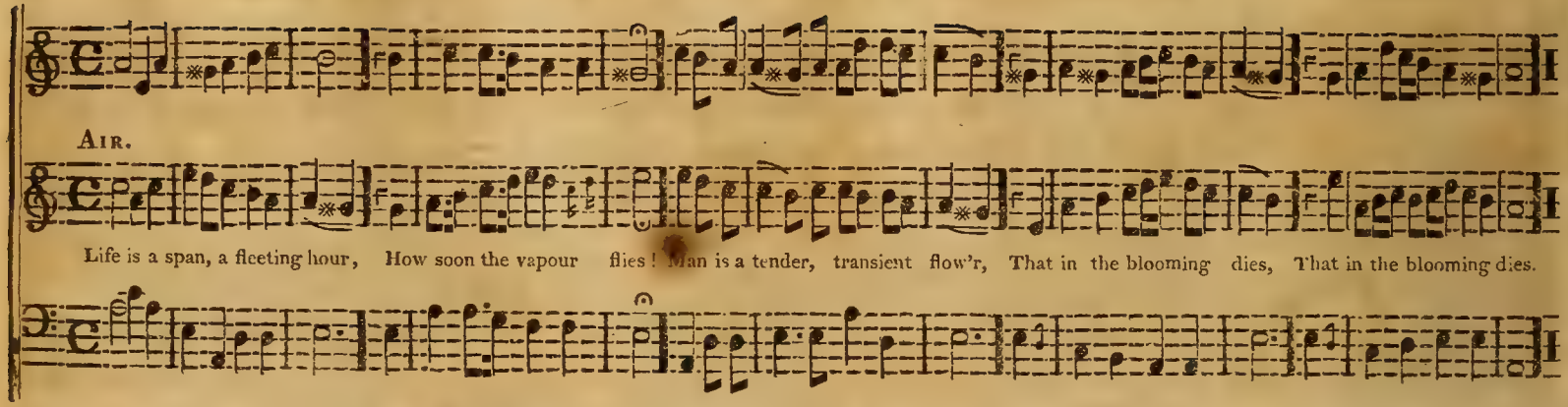




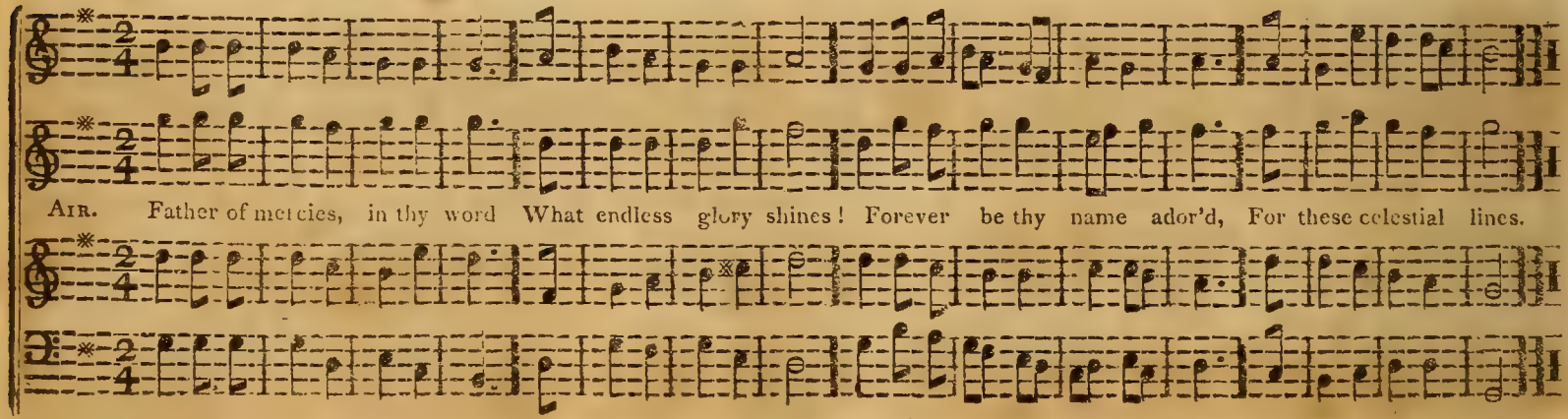
BARBY. C. M. ✠ W. Tansur.



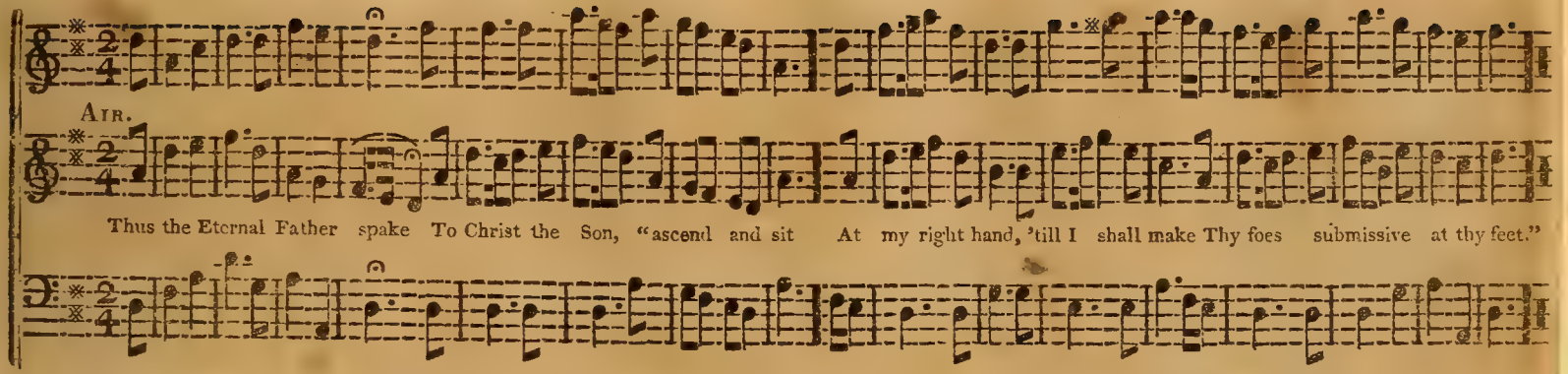
ARMSGATE. C. M. ♭



BOYLSTON. C. M. ♯

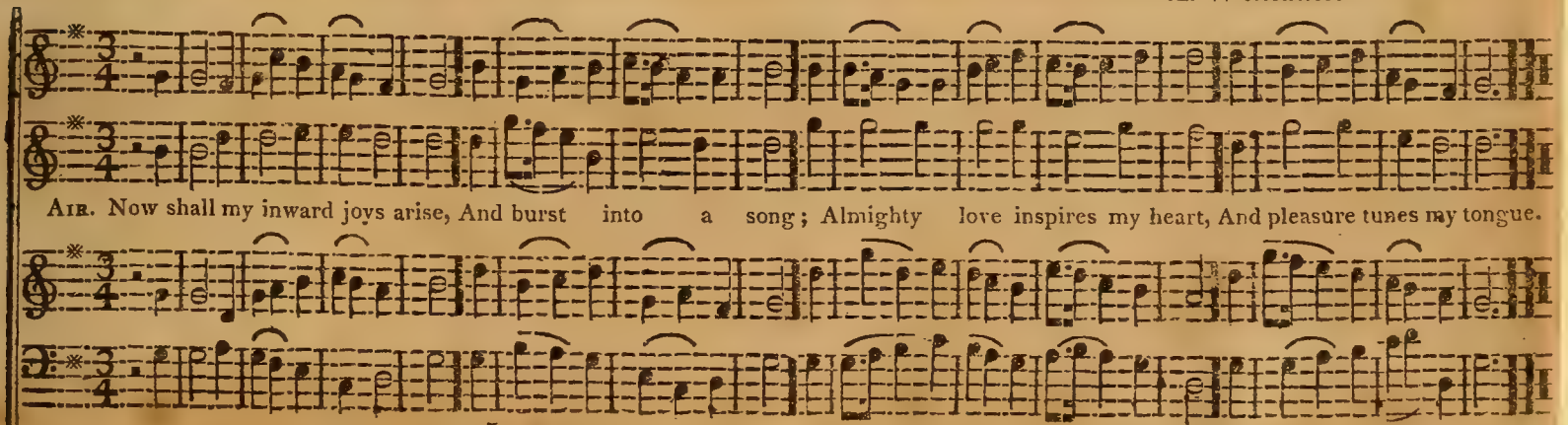


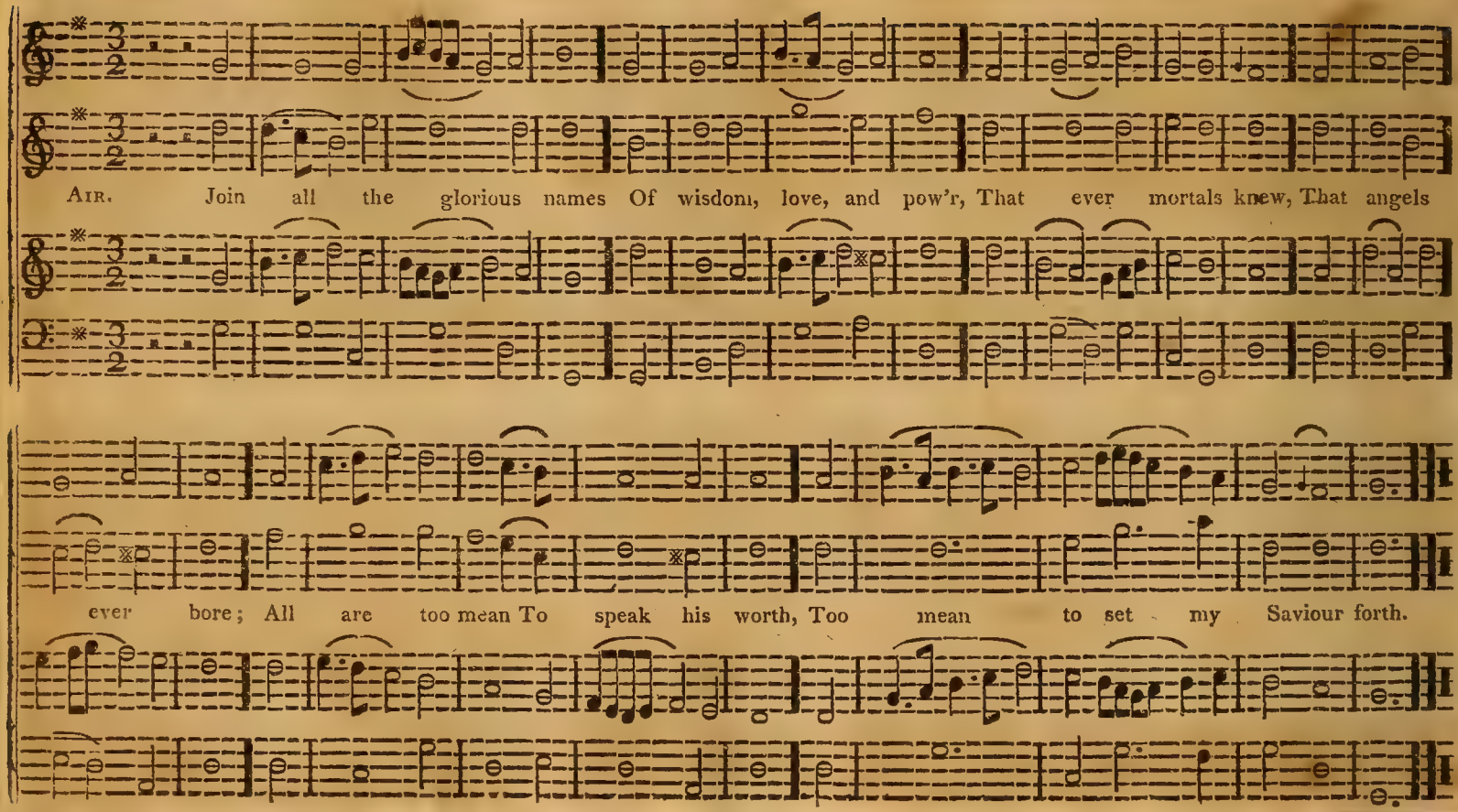
ANTIGUA. L. M. ✠

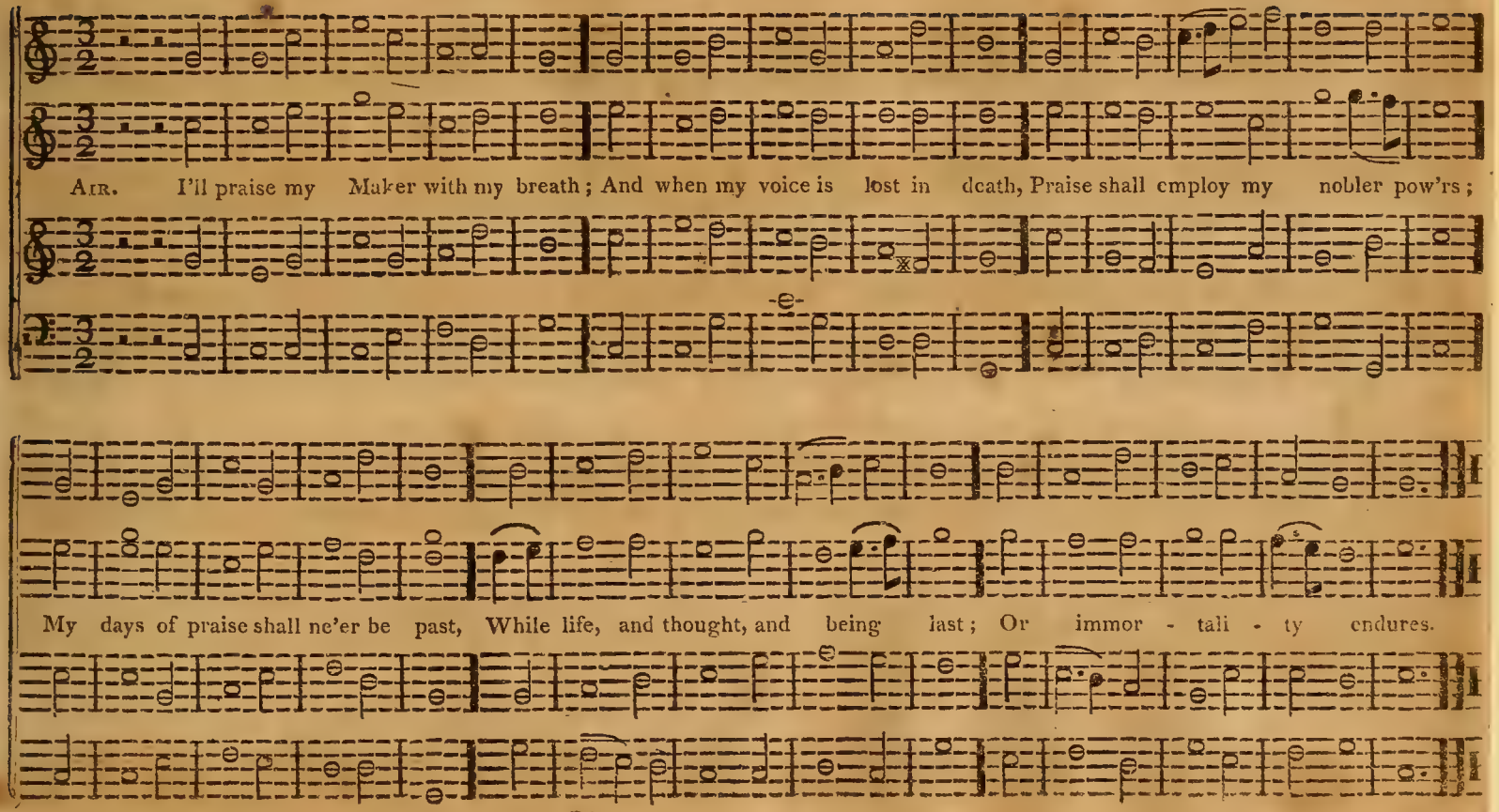


IRISH. C. M. ✠

A. Williams.

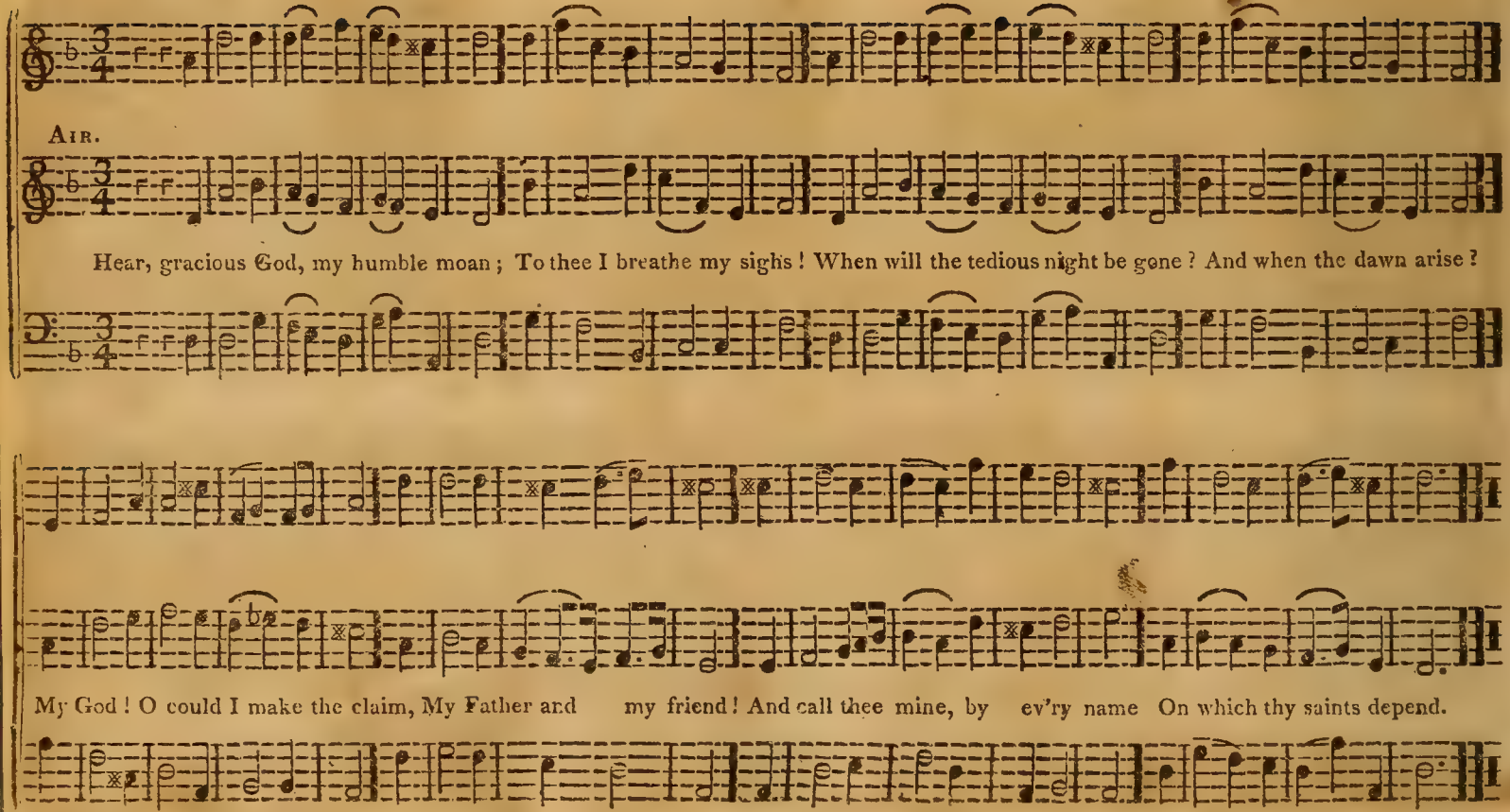


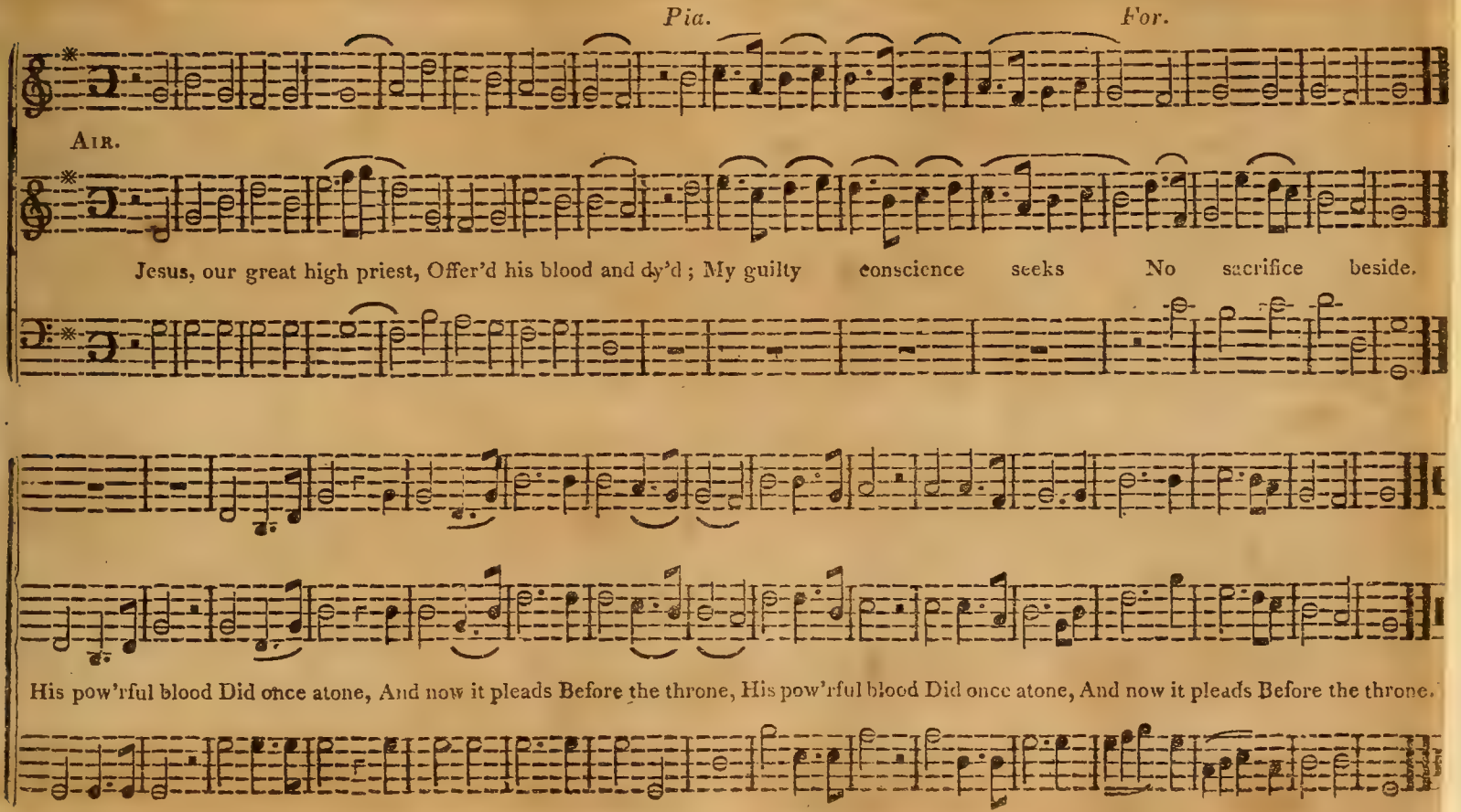

Air. Join all the glorious names Of wisdom, love, and pow'r, That ever mortals knew, That angels
ever bore; All are too mean To speak his worth, Too mean to set my Saviour forth.

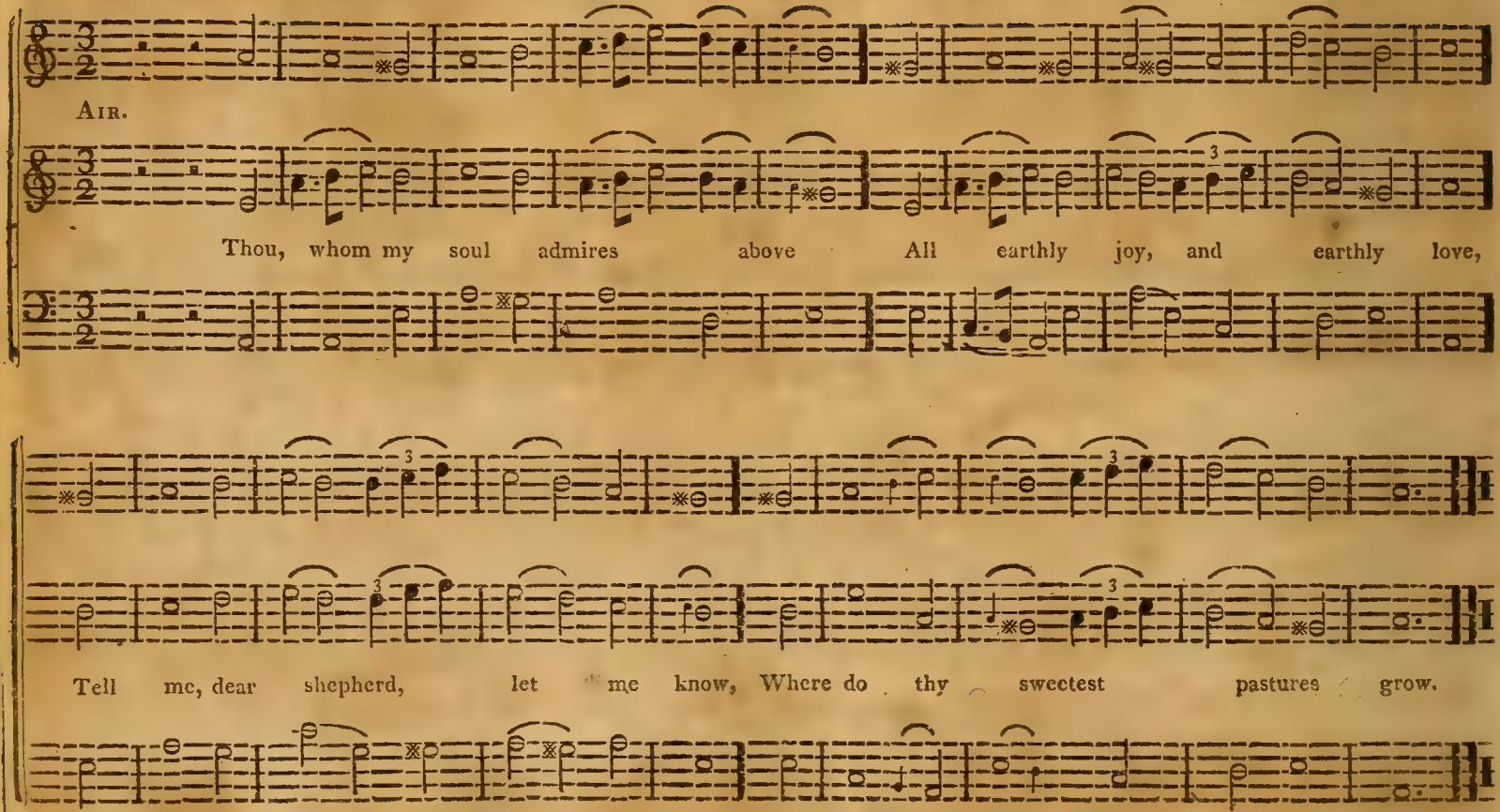

Air. I'll praise my Maker with my breath; And when my voice is lost in death, Praise shall employ my nobler pow'rs;
My days of praise shall ne'er be past, While life, and thought, and being last; Or immor - tali - ty endures.

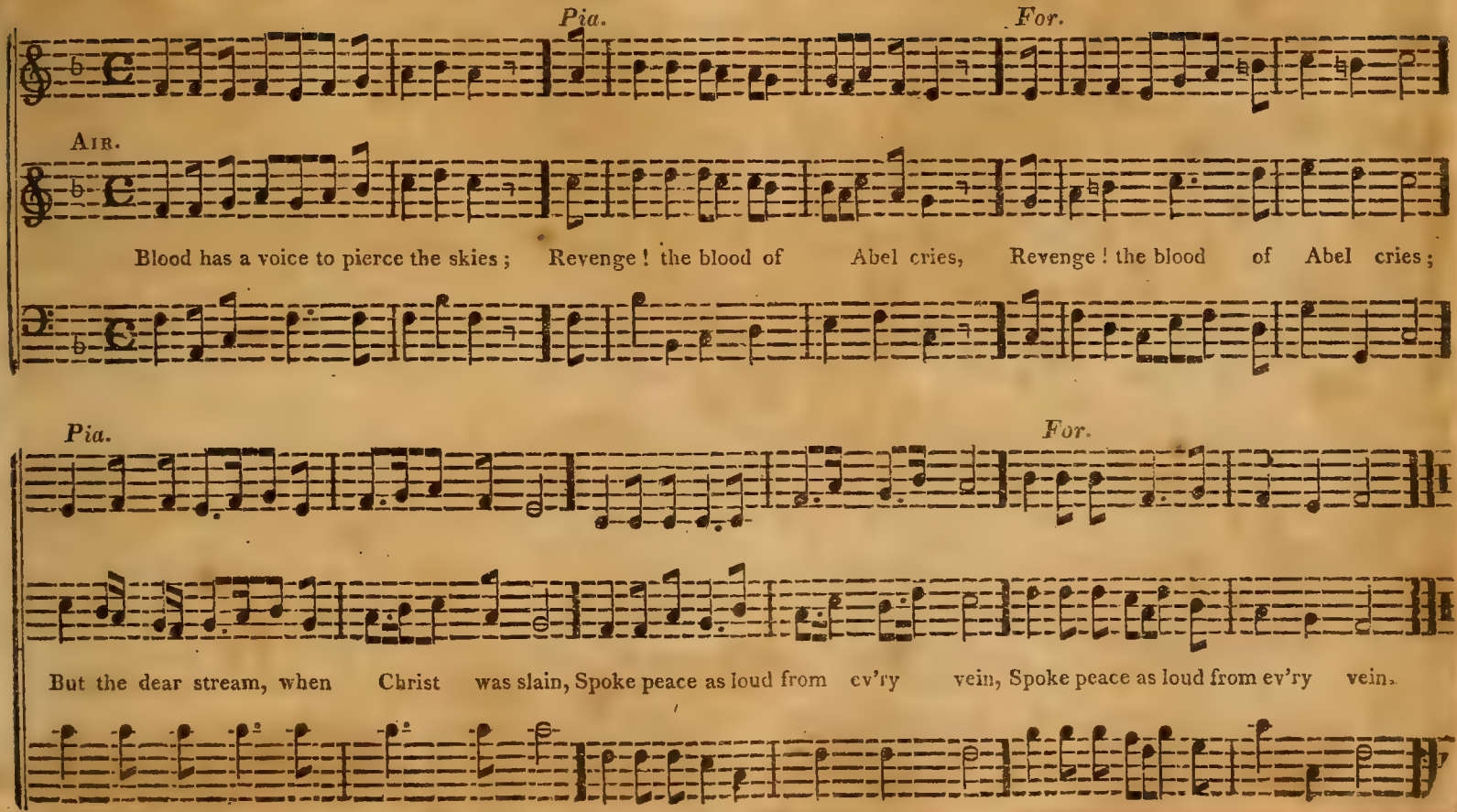
DORSET. C. M. ♭

Dr. Burney.




Pia.
For.
Air.
Jesus, our great high priest, Offer'd his blood and dy'd ; My guilty conscience seeks No sacrifice beside.
His pow'rful blood Did once atone, And now it pleads Before the throne, His pow'rful blood Did once atone, And now it pleads Before the throne.


Air.
Thou, whom my soul admires above All earthly joy, and earthly love,
Tell me, dear shepherd, let me know, Where do thy sweetest pastures grow.


Pia.
For.
Air.
Blood has a voice to pierce the skies; Revenge! the blood of Abel cries, Revenge! the blood of Abel cries;
Pia.
For.
But the dear stream, when Christ was slain, Spoke peace as loud from ev'ry vein, Spoke peace as loud from ev'ry vein.

AMHERST. H. M. ✠

W. Billings.

Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs employ, Above the starry frame; Your voices raise, Ye cherubim and seraphim, To sing his praise.

MARLBOROUGH. C. M. ✠

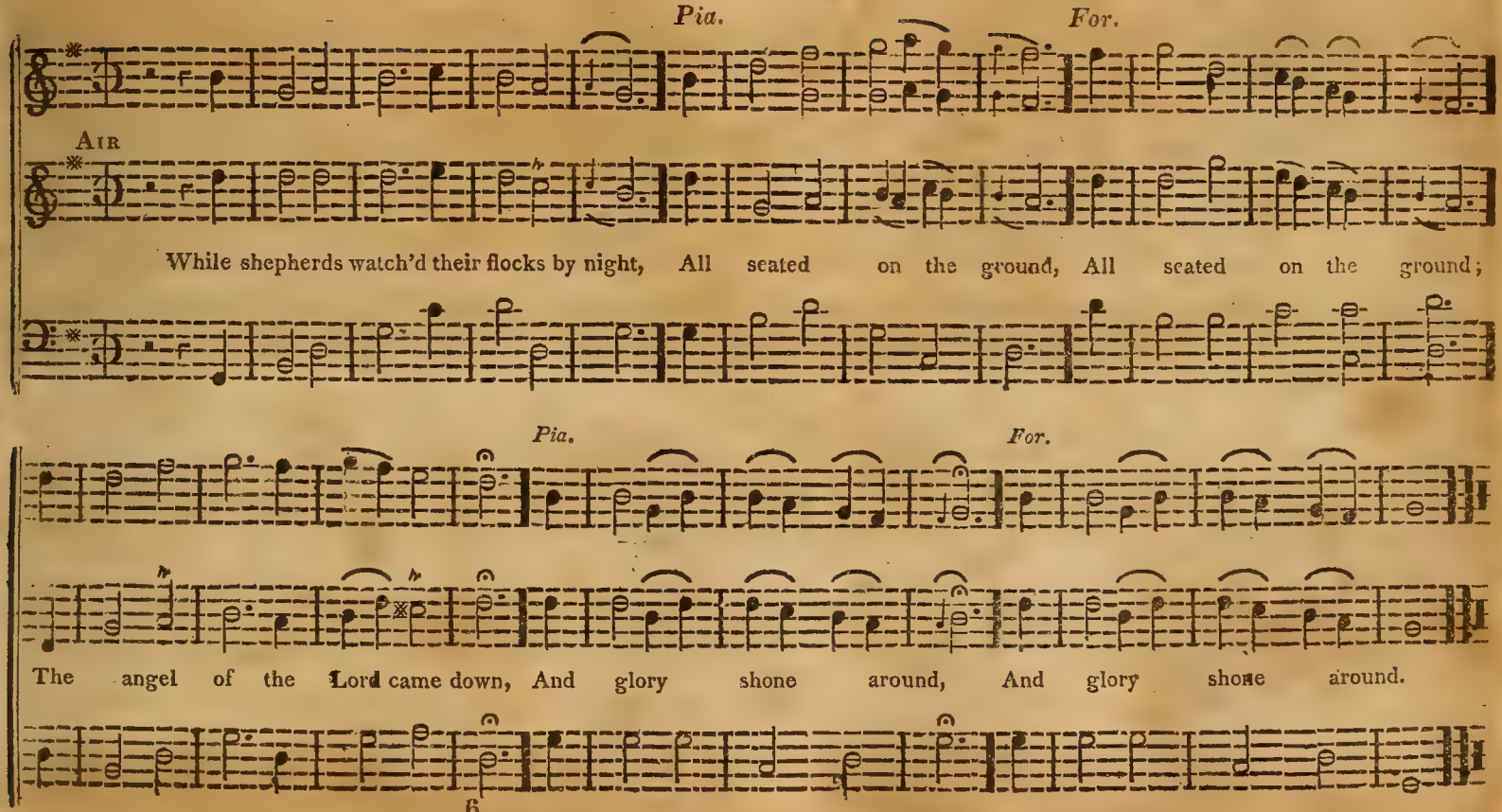
W. Shrubsole.

Allegro Moderato.

Pia. *For.*

AIR.

All hail the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him, crown him, crown him, crown him Lord of all.


Pia.
For.
Air
While shepherds watch'd their flocks by night, All seated on the ground, All seated on the ground;
Pia.
For.
The angel of the Lord came down, And glory shone around, And glory shone around.
6

BICESTER. L. M.

B. Milgrove.

Moderato.

AIR.

Pia.

Jesus, my all, to heav'n is gone, He whom I fix'd my hopes upon, His track I see, and I'll pursue The narrow way till him I view.

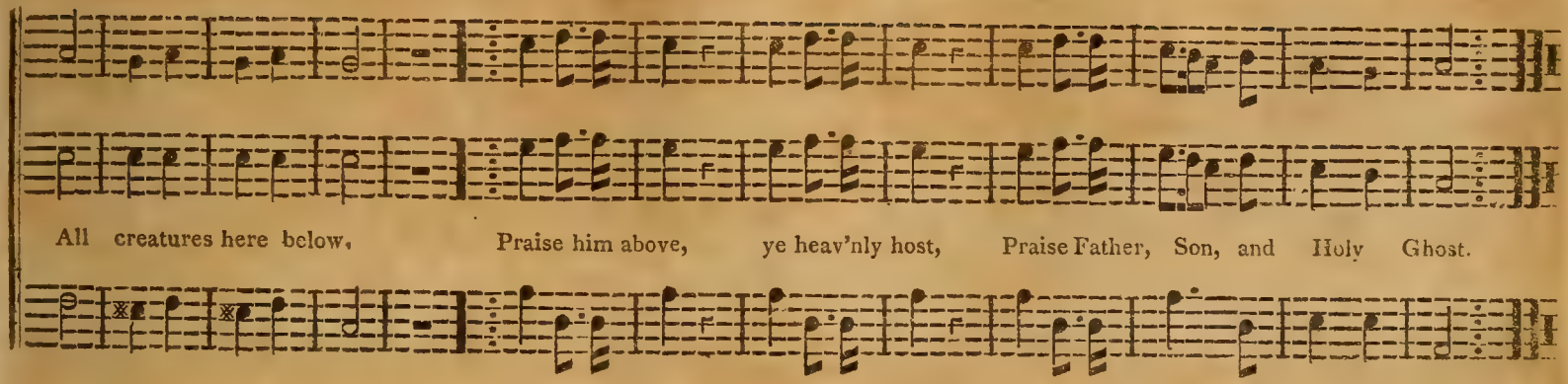
Pia.

His track I see, and I'll pursue The narrow way till him I view.

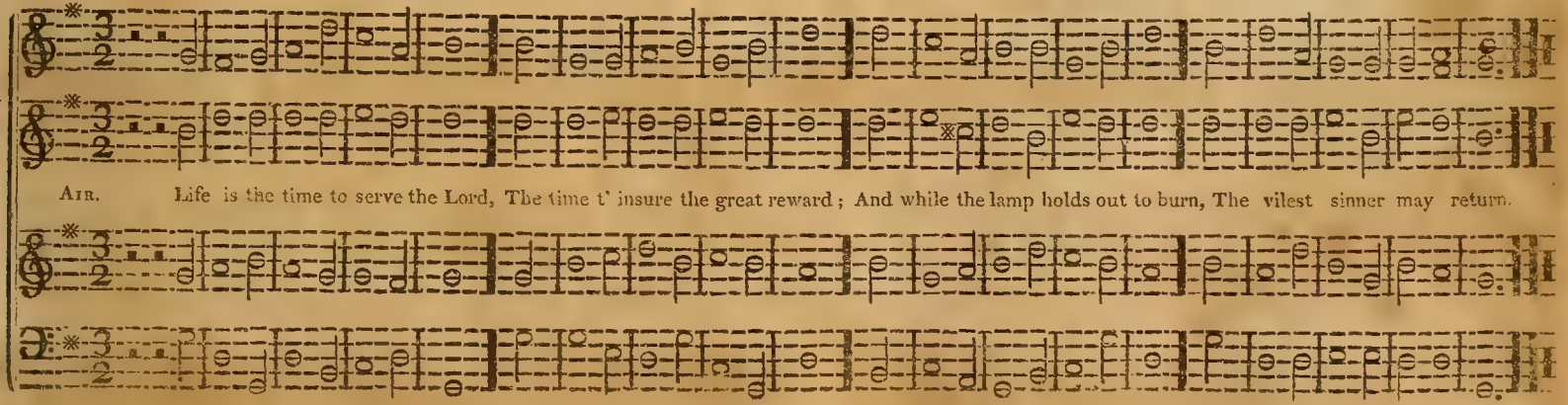
DOXOLOGY.

For.

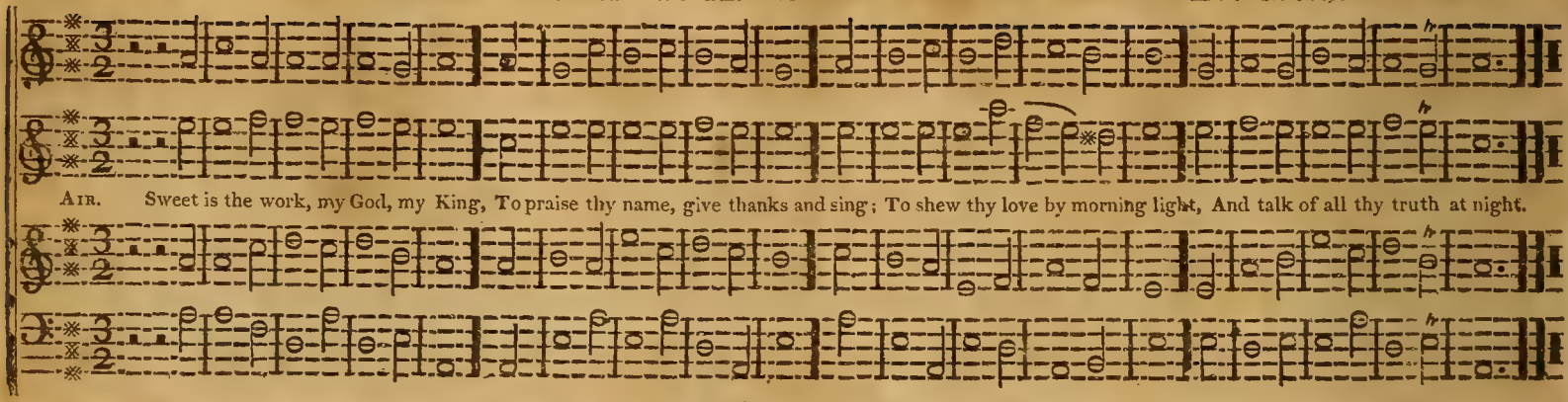
Praise, praise him, praise him, Praise, praise him, praise him all, all, Praise God from whom all blessings flow, Praise, praise him, praise him, Praise, praise him, praise him, Praise him all, all, Praise, praise him, praise him, Praise, praise him, praise him all, all,



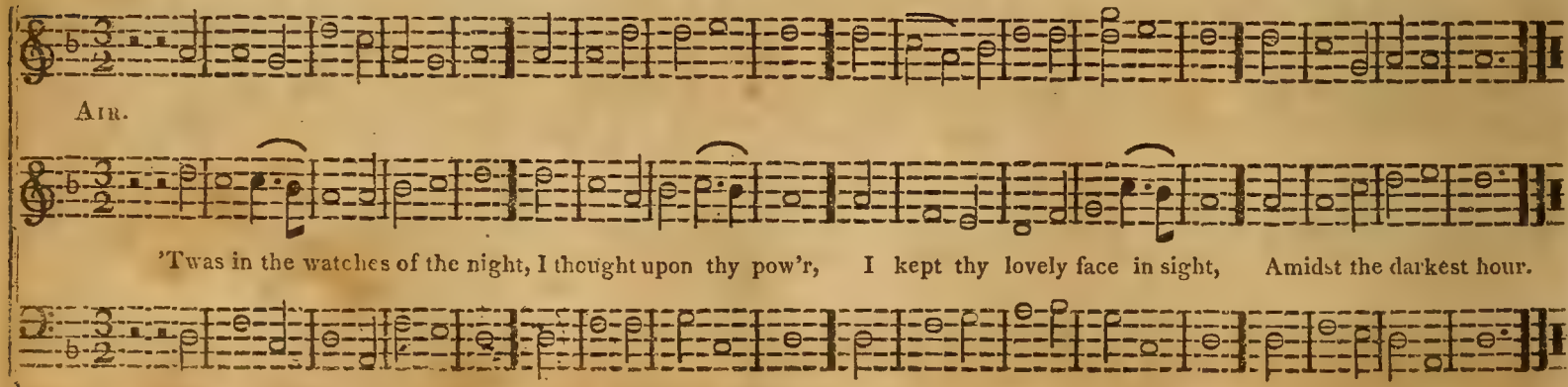
BATH. L. M. ✠ *A. Williams' Coll.*

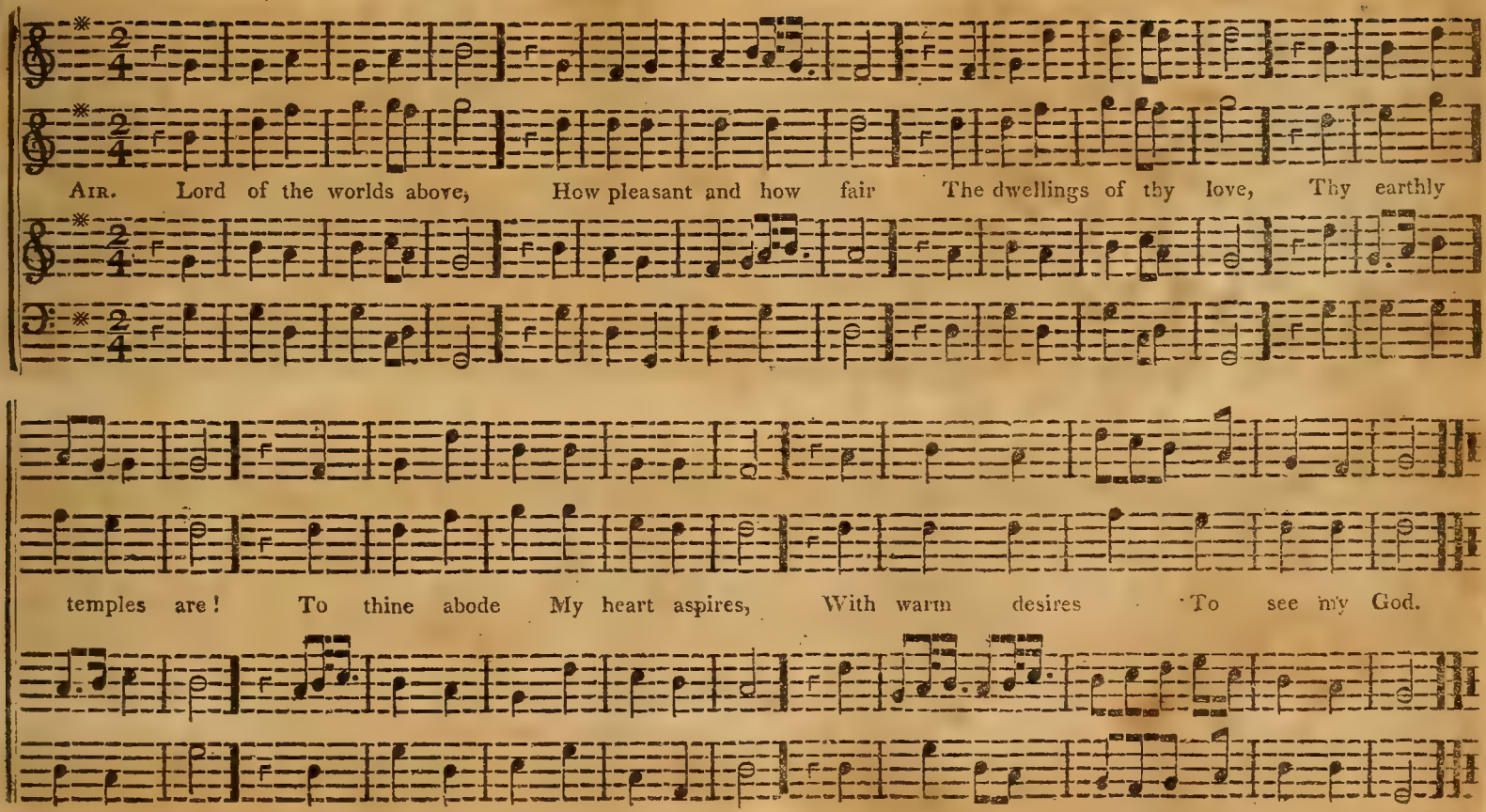


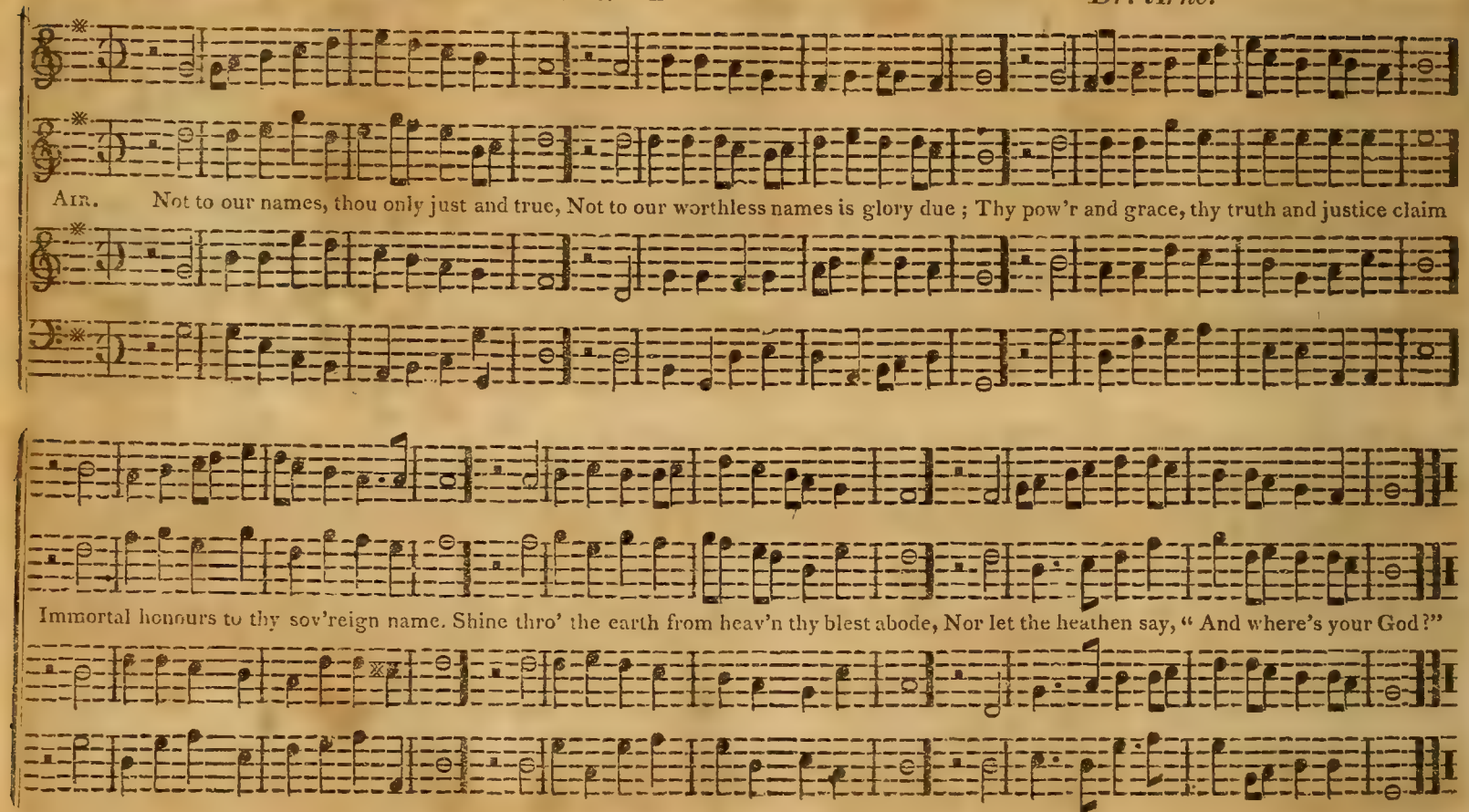
GREEN's 100th. L. M. ♯ — *Dr. Green.*



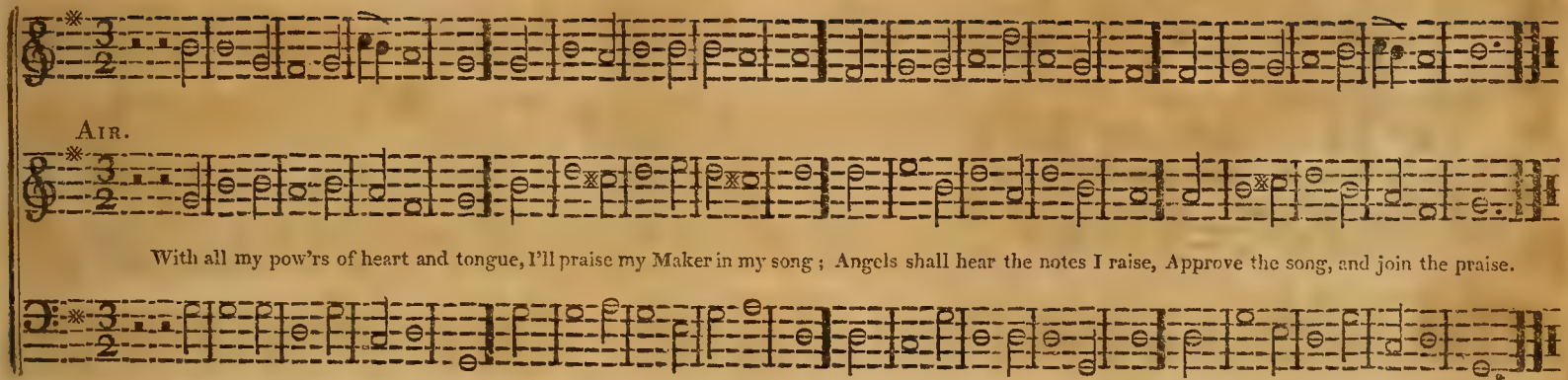
WANTAGE. C. M. ♭ — *A. Williams' Coll.*




Air. Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thy earthly
temples are! To thine abode My heart aspires, With warm desires To see my God.

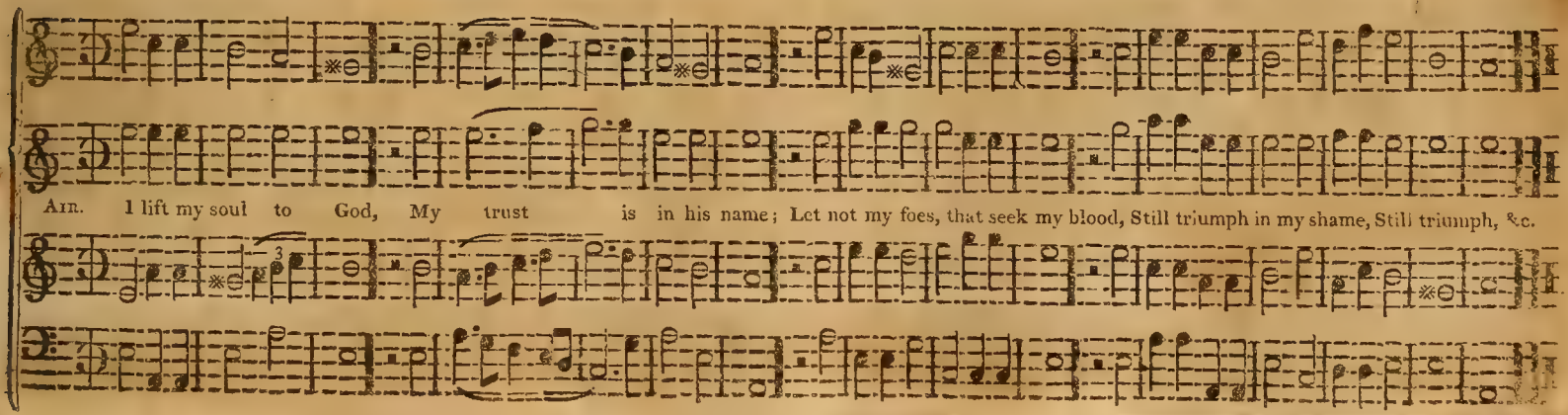

AIR. Not to our names, thou only just and true, Not to our worthless names is glory due ; Thy pow'r and grace, thy truth and justice claim
Immortal honours to thy sov'reign name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, " And where's your God?"

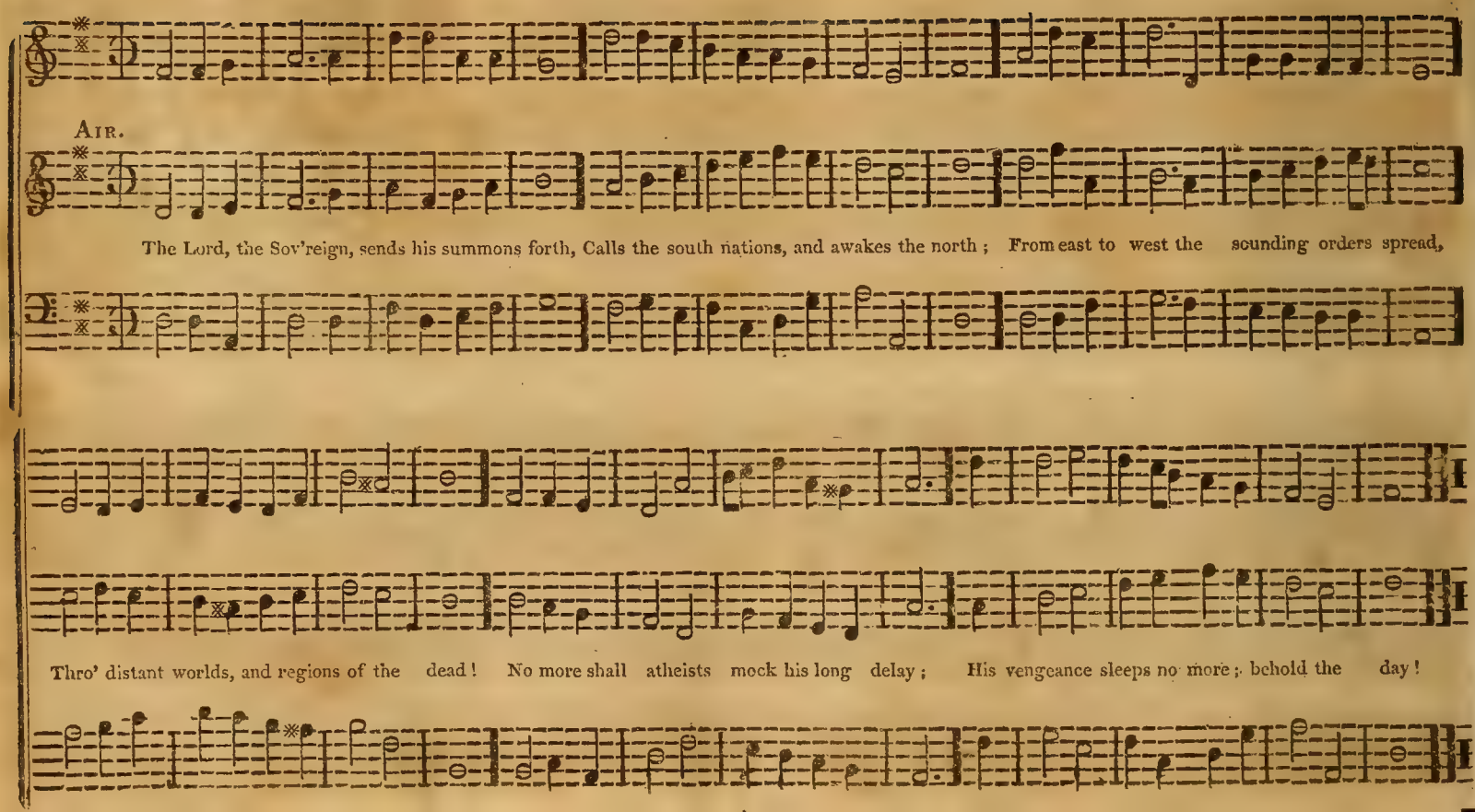
QUERCY. L. M. ✠

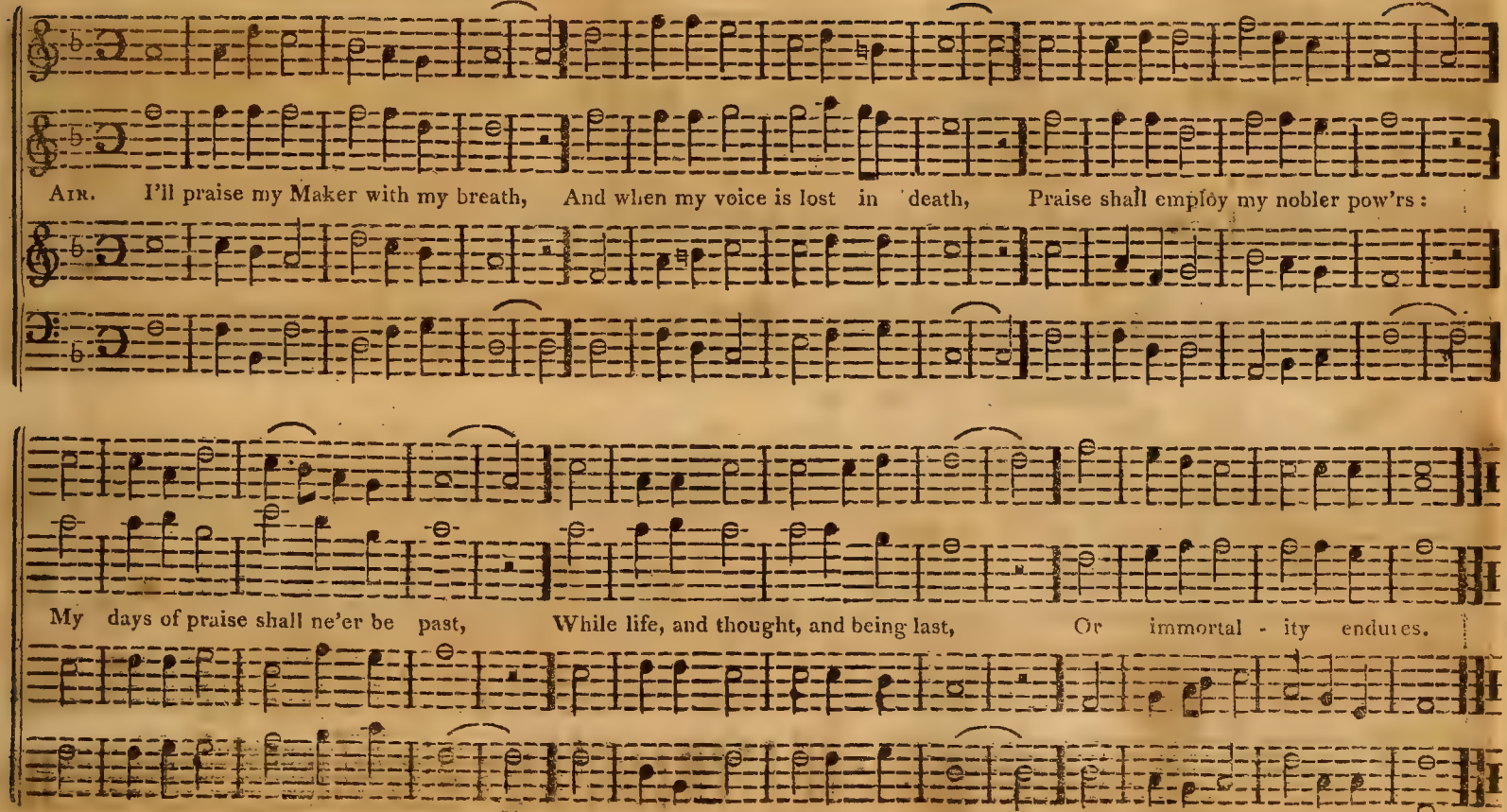


PSALM 25th. S. M. ♭

Gillet.

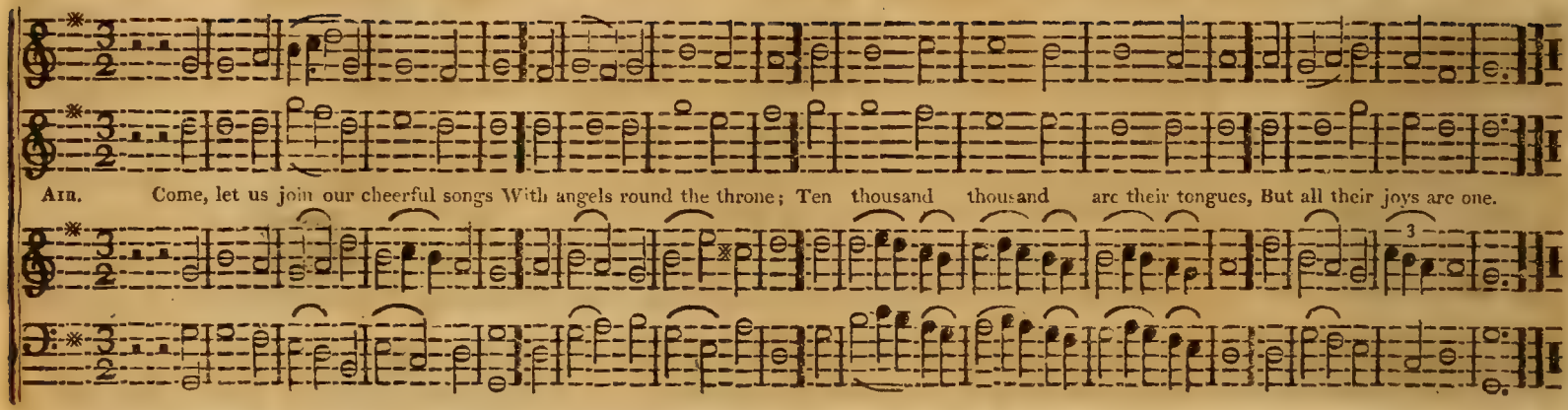



Air.
The Lord, the Sov'reign, sends his summons forth, Calls the south nations, and awakes the north ; From east to west the sounding orders spread,
Thro' distant worlds, and regions of the dead ! No more shall atheists mock his long delay ; His vengeance sleeps no more ; behold the day !

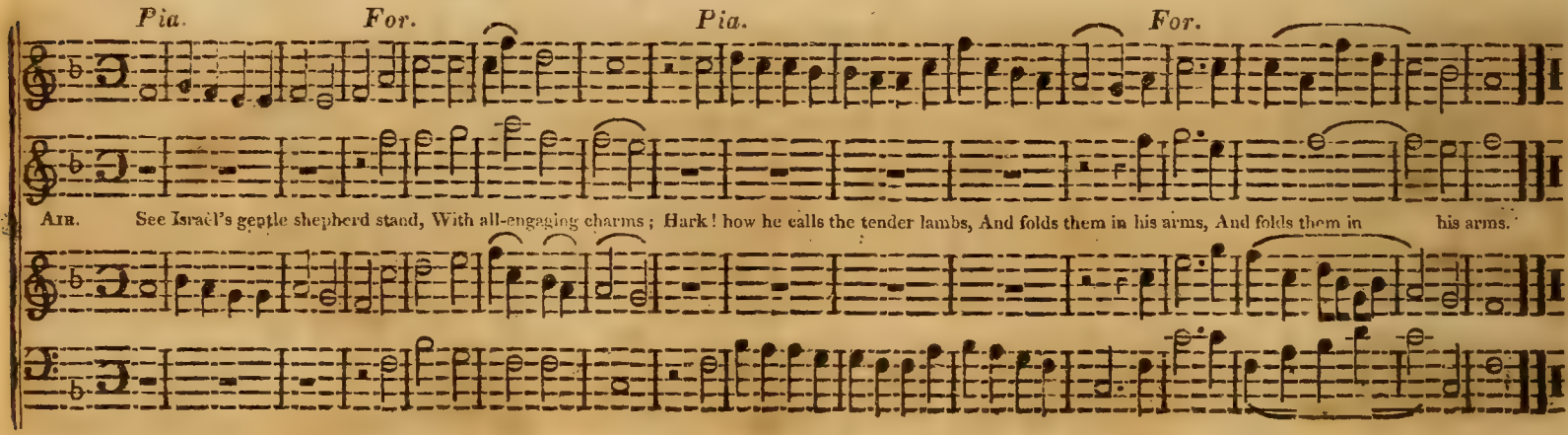

AIR. I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs:
My days of praise shall ne'er be past, While life, and thought, and being last, Or immortal - ity endures.

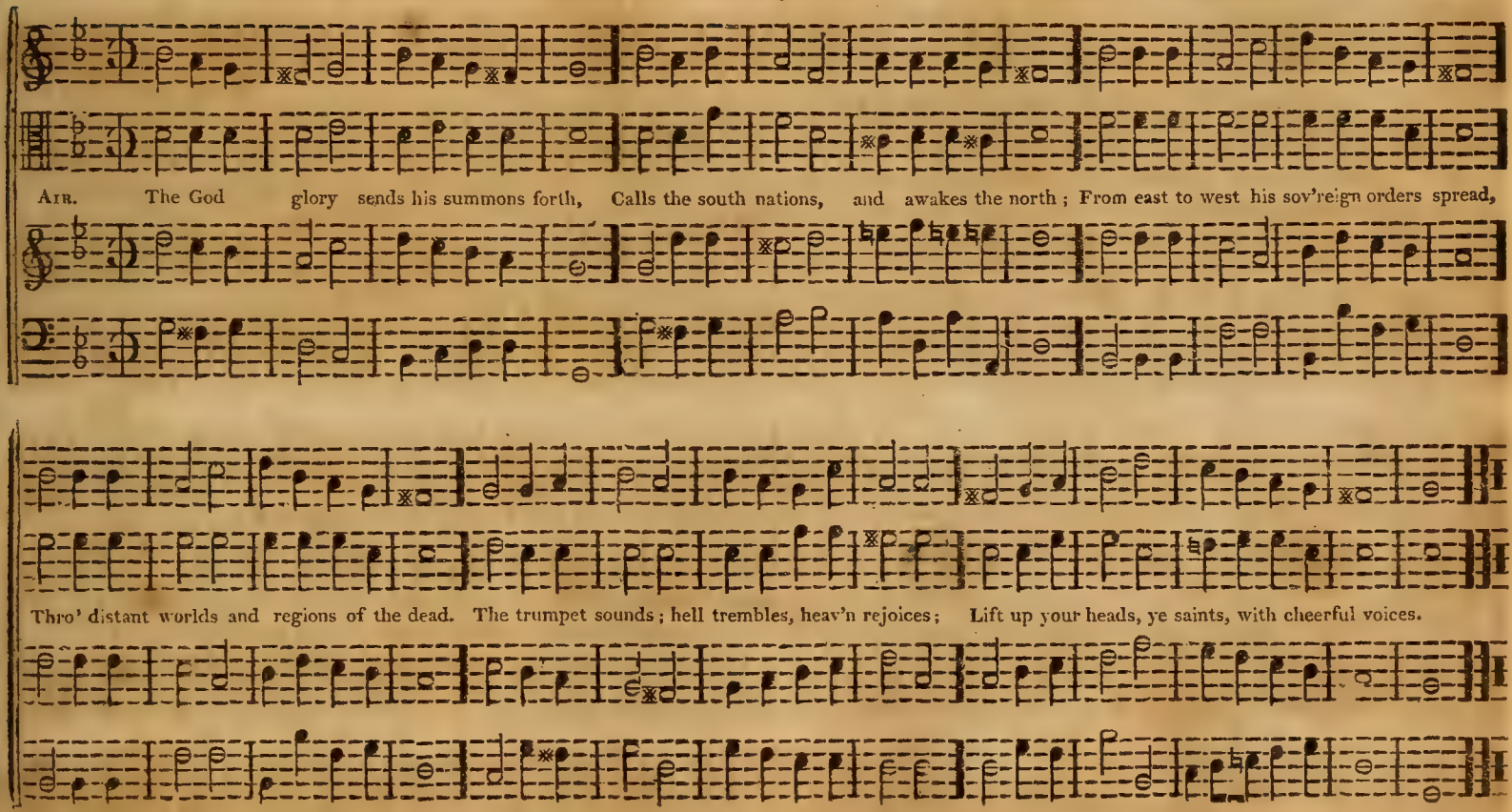
LYDD. C. M. ✠

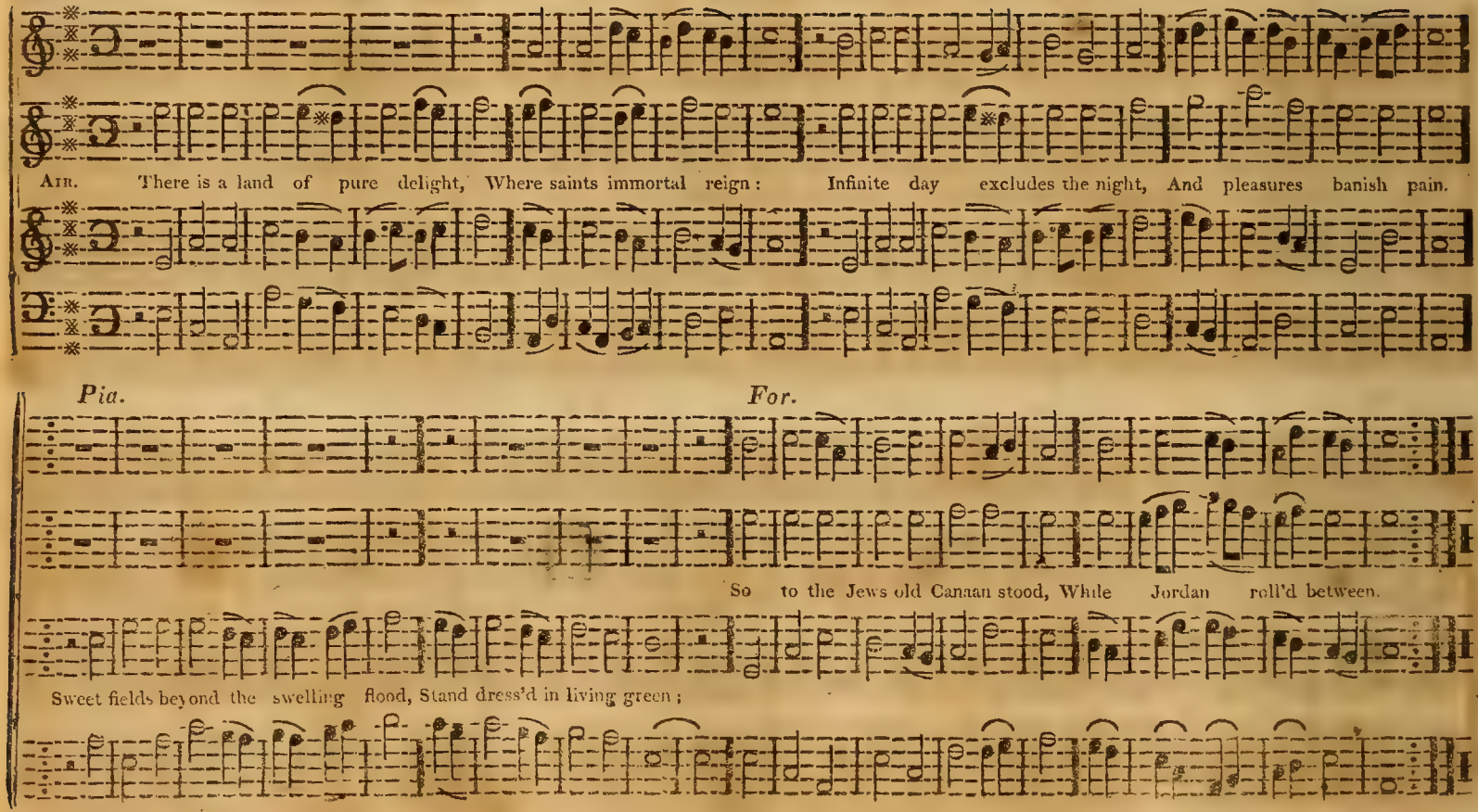
Dr. Arnold.

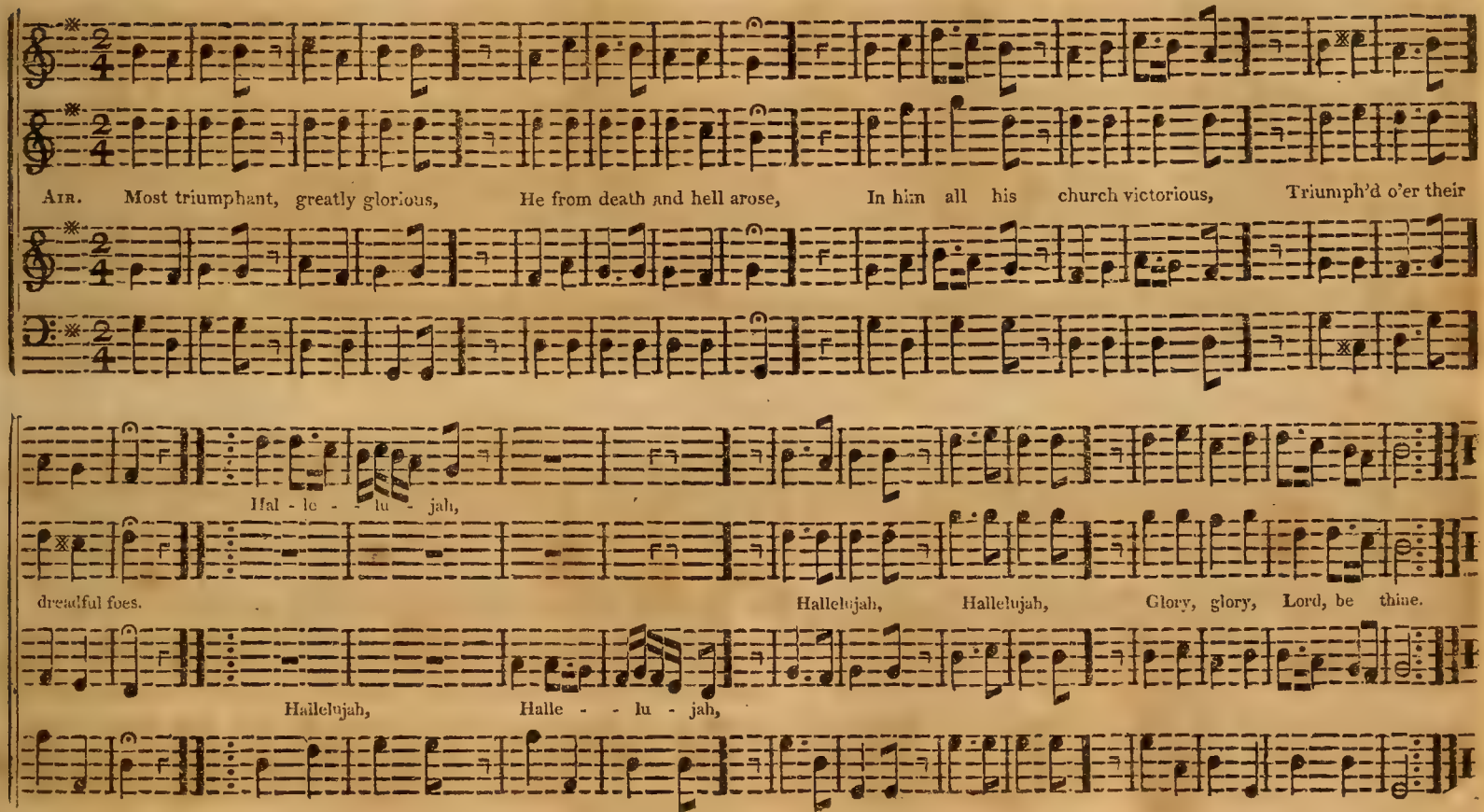


ADDISON. C. M. ✠

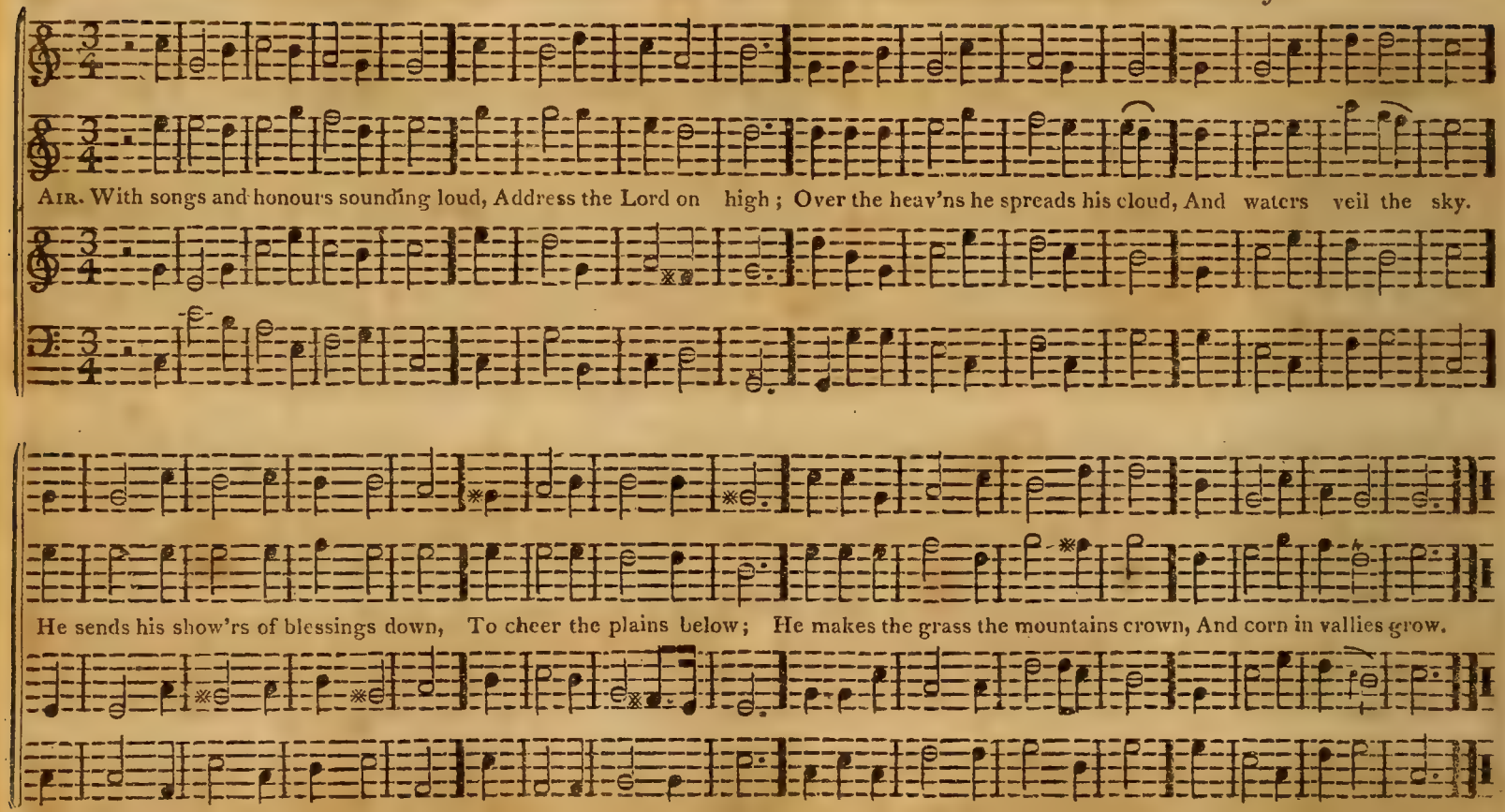


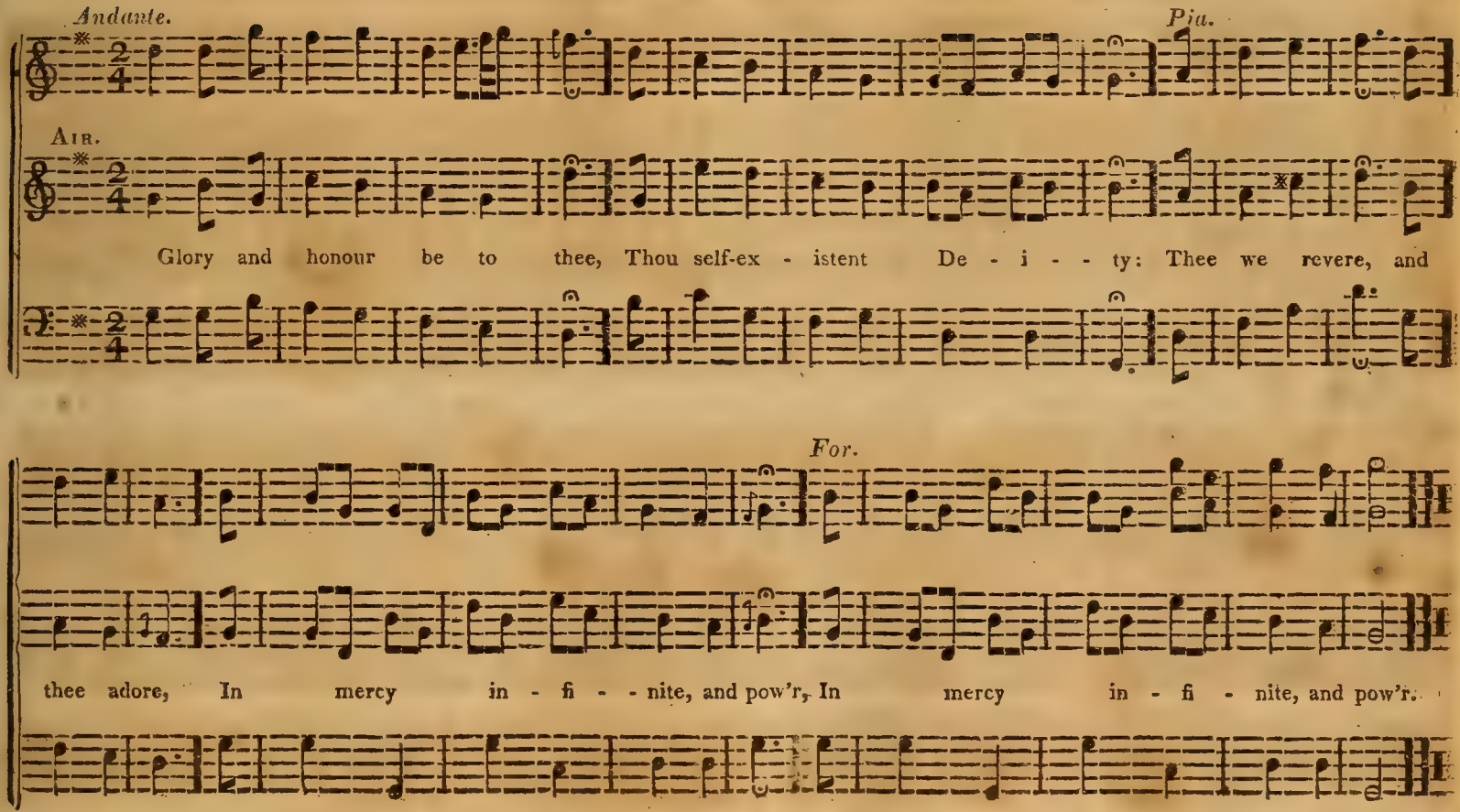

AIR. The God glory sends his summons forth, Calls the south nations, and awakes the north; From east to west his sov'reign orders spread,
Thro' distant worlds and regions of the dead. The trumpet sounds; hell trembles, heav'n rejoices; Lift up your heads, ye saints, with cheerful voices.

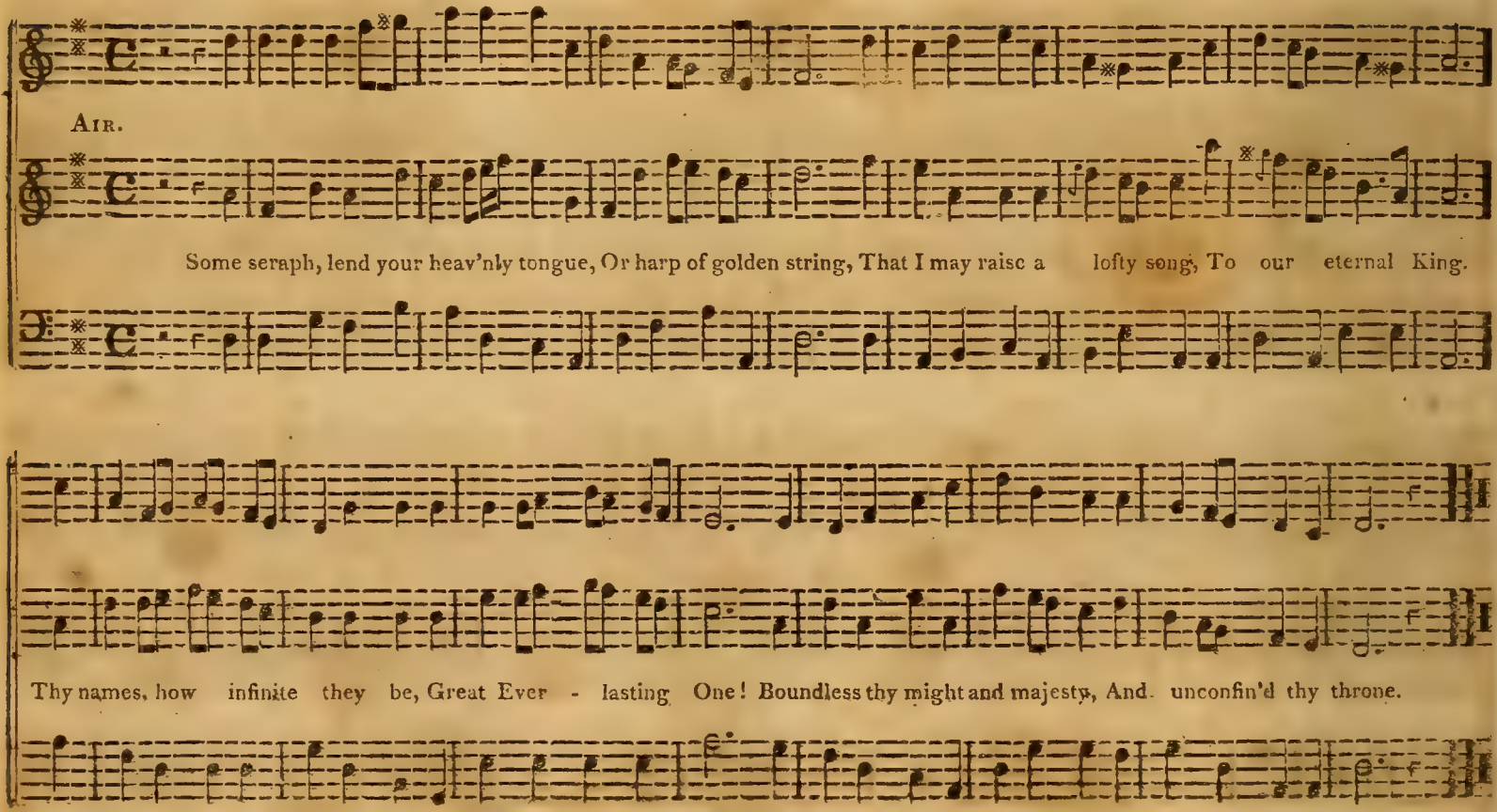

Air. There is a land of pure delight, Where saints immortal reign: Infinite day excludes the night, And pleasures banish pain.
Pia.
For.
So to the Jews old Canaan stood, While Jordan roll'd between.
Sweet fields beyond the swelling flood, Stand dress'd in living green;

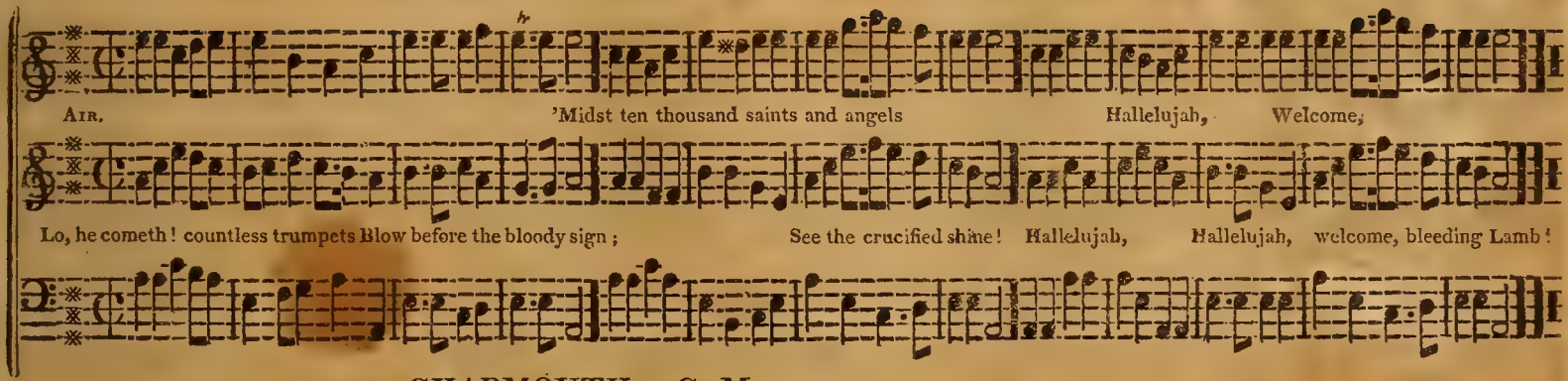

Air. Most triumphant, greatly glorious, He from death and hell arose, In him all his church victorious, Triumph'd o'er their
Hal - le - - lu - jah,
dreadful foes. Hallelujah, Hallelujah, Glory, glory, Lord, be thine.
Hallelujah, Halle - - lu - jah,

St. MATTHEW's. C. M. ✠ *Dr. Croft.*

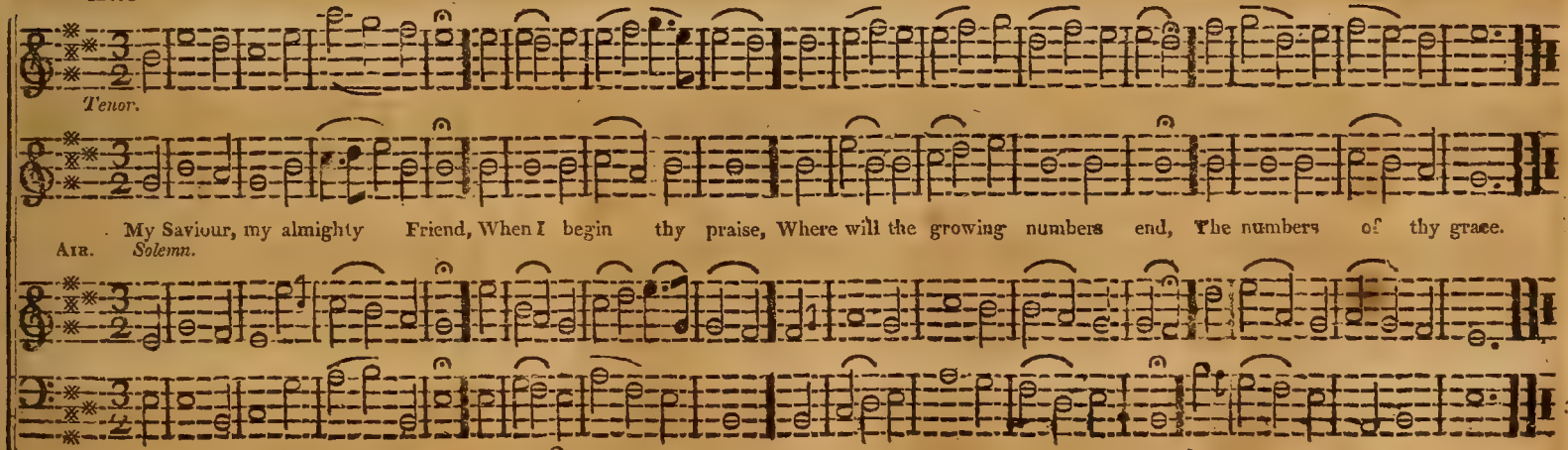


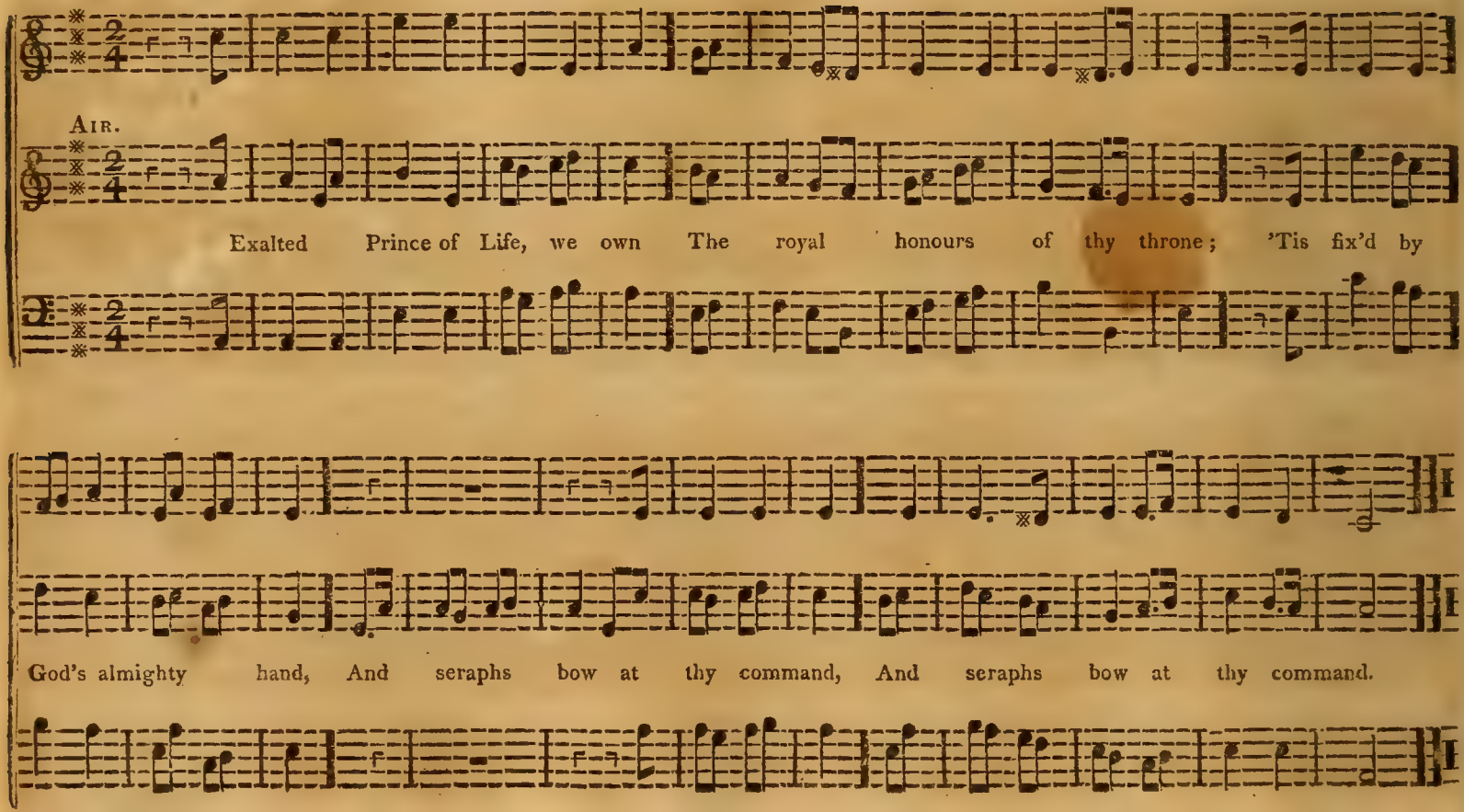

Andante.
Pia.
Air.
Glory and honour be to thee, Thou self-ex - istent De - i - - ty: Thee we revere, and
For.
thee adore, In mercy in - fi - - nite, and pow'r, In mercy in - fi - nite, and pow'r.

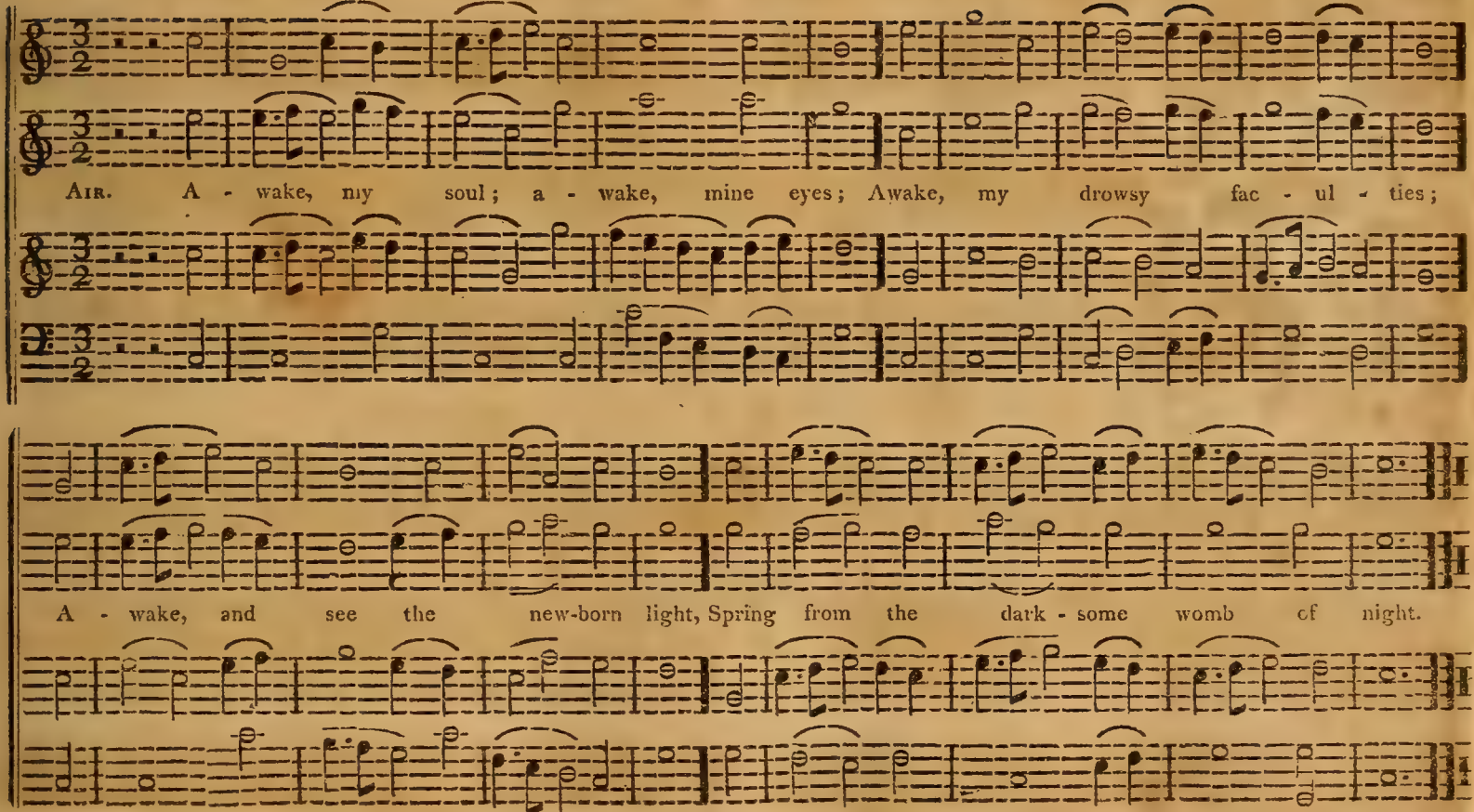

Air.
Some seraph, lend your heav'nly tongue, Or harp of golden string, That I may raise a lofty song, To our eternal King.
Thy names, how infinite they be, Great Ever - lasting One! Boundless thy might and majesty, And unconfin'd thy throne.

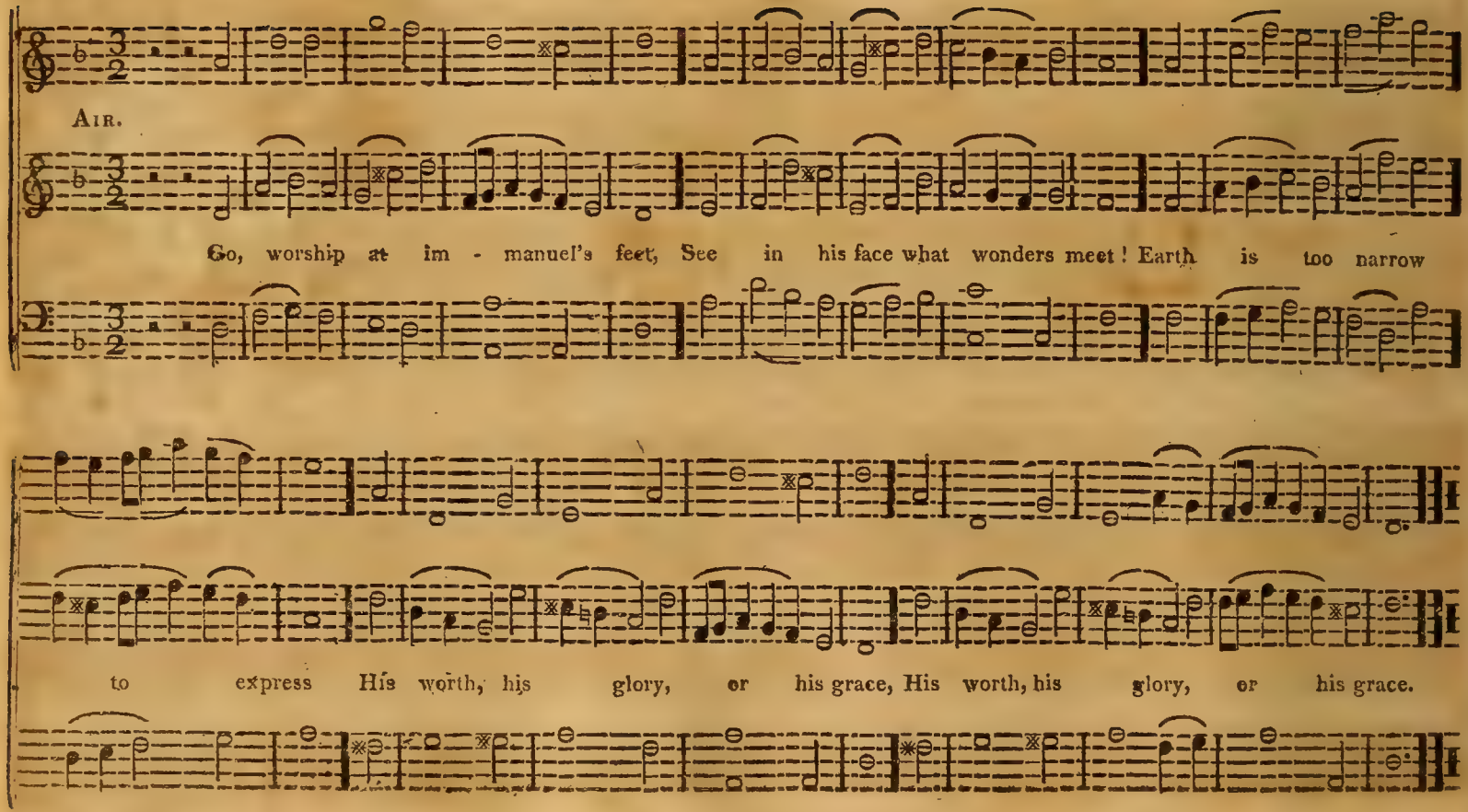


CHARMOUTH. C. M. ✠

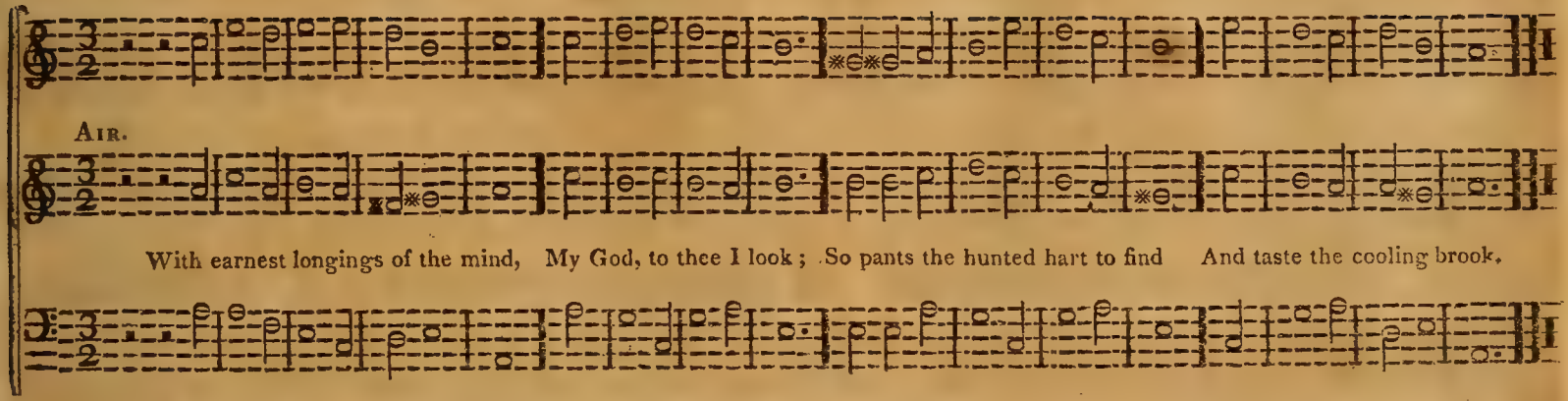



Air.
Exalted Prince of Life, we own The royal honours of thy throne; 'Tis fix'd by
God's almighty hand, And seraphs bow at thy command, And seraphs bow at thy command.

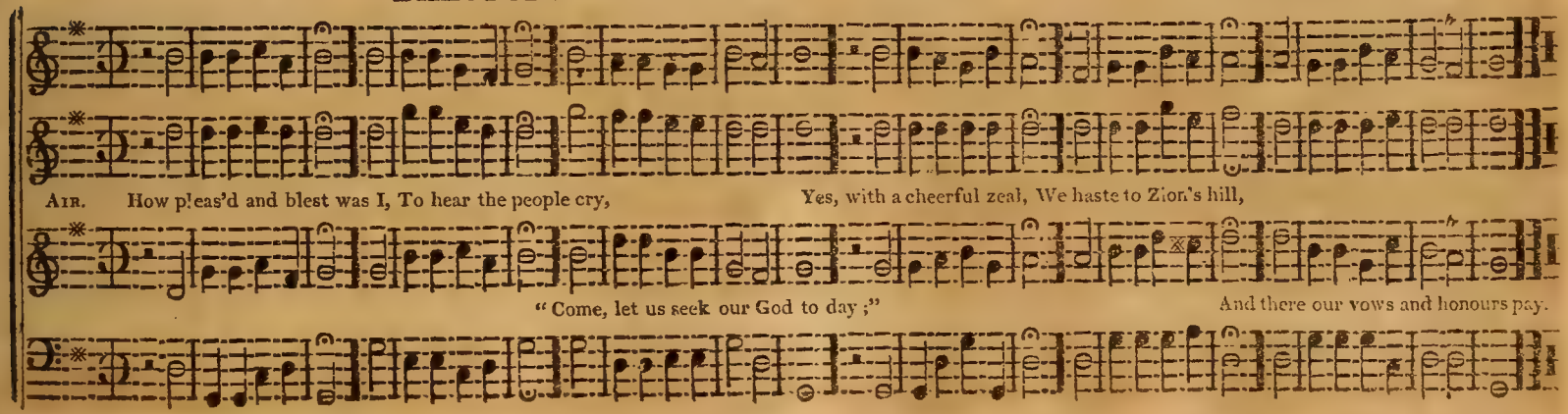

Air. A - wake, my soul; a - wake, mine eyes; Awake, my drowsy fac - ul - ties;
A - wake, and see the new-born light, Spring from the dark - some womb of night.


Air.
Go, worship at im - manuel's feet, See in his face what wonders meet! Earth is too narrow
to express His worth, his glory, or his grace, His worth, his glory, or his grace.

CAMBRIDGE. C. M. ♭ — *T. Ravenscroft.*

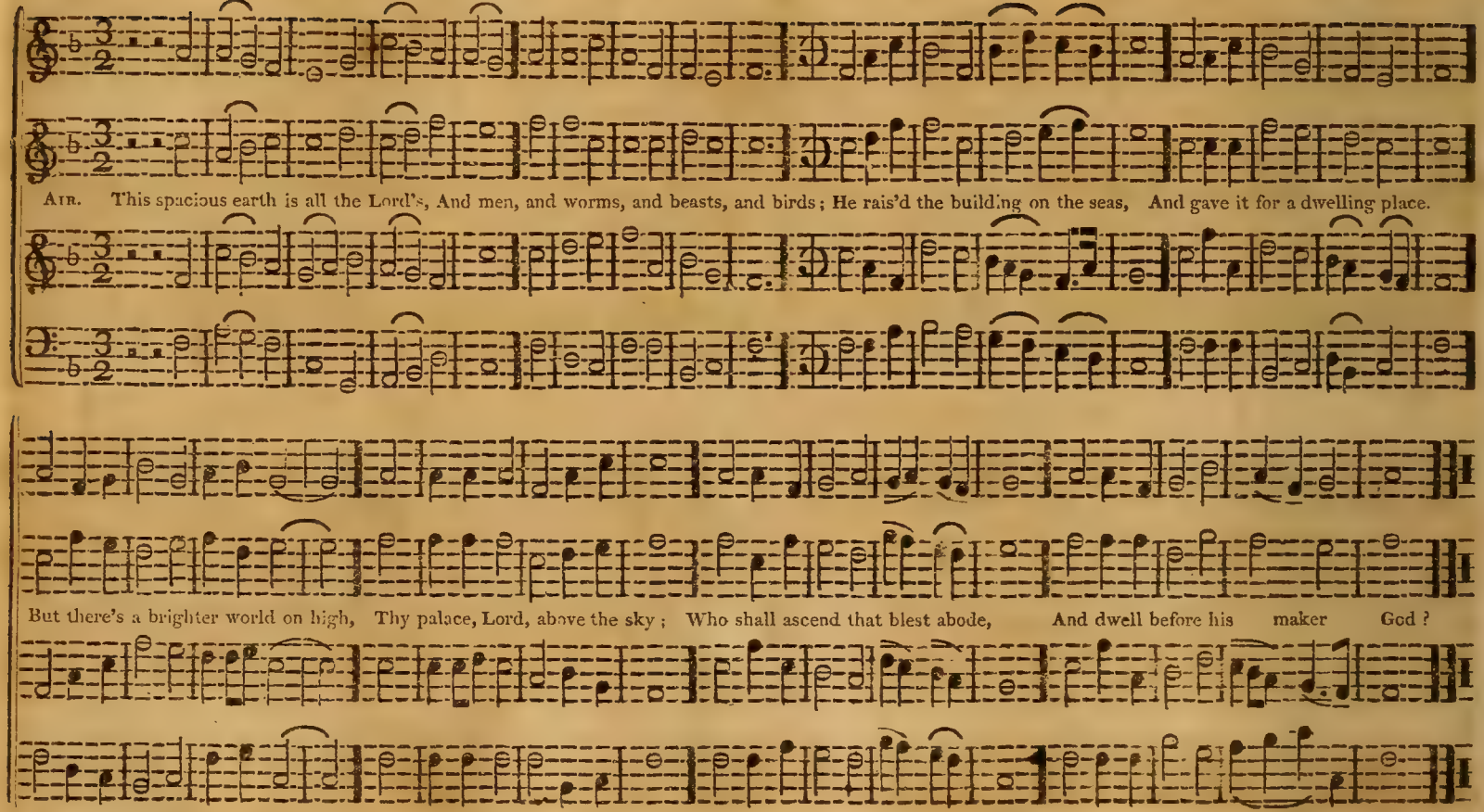


DALSTON. S. P. M. ✕ — *A. Williams.*



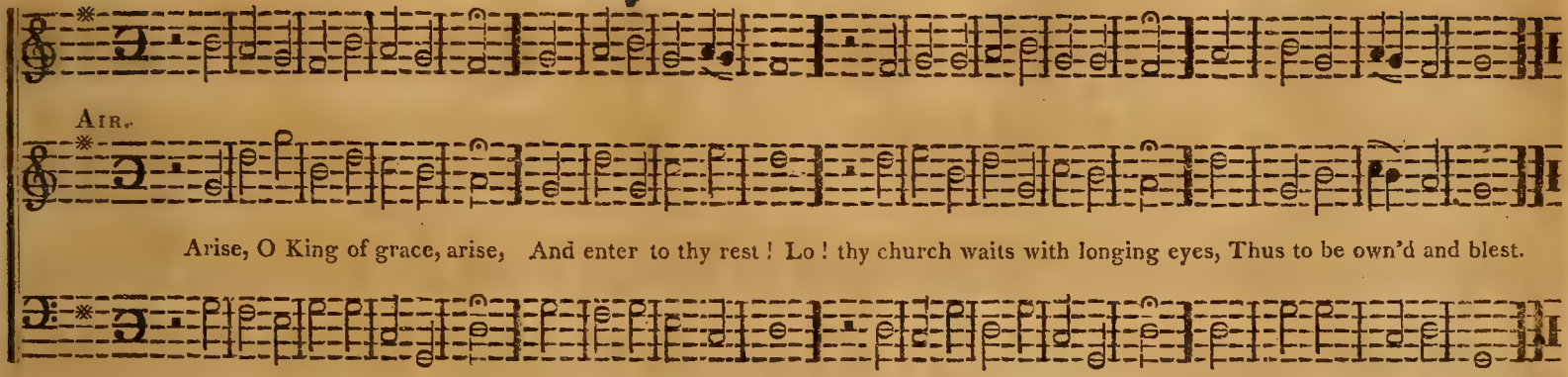
GRANTHAM. L. M.

A. Williams.



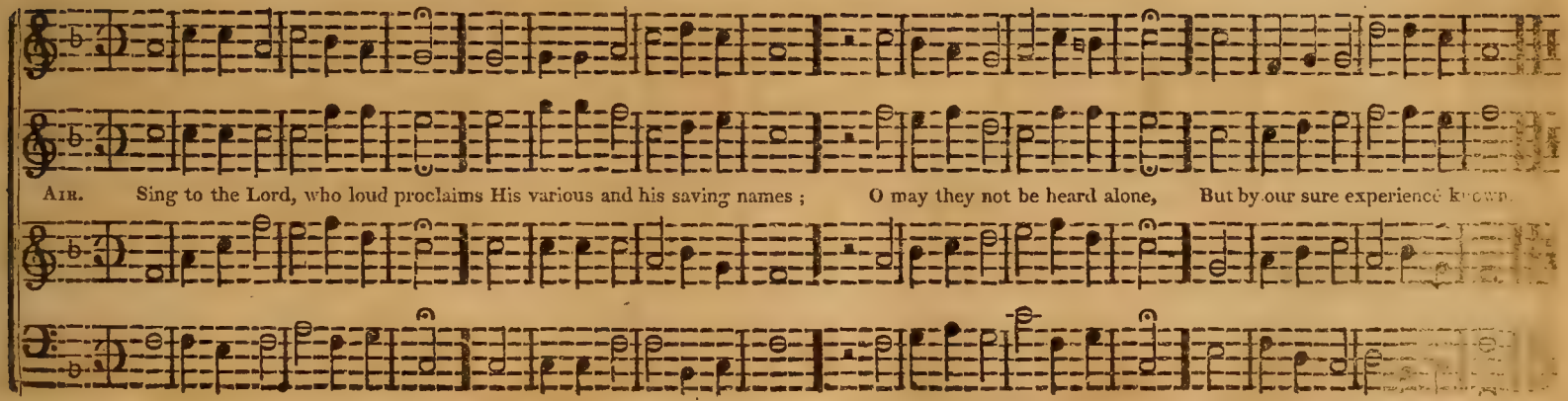
St. DAVID's. C. M. ✠

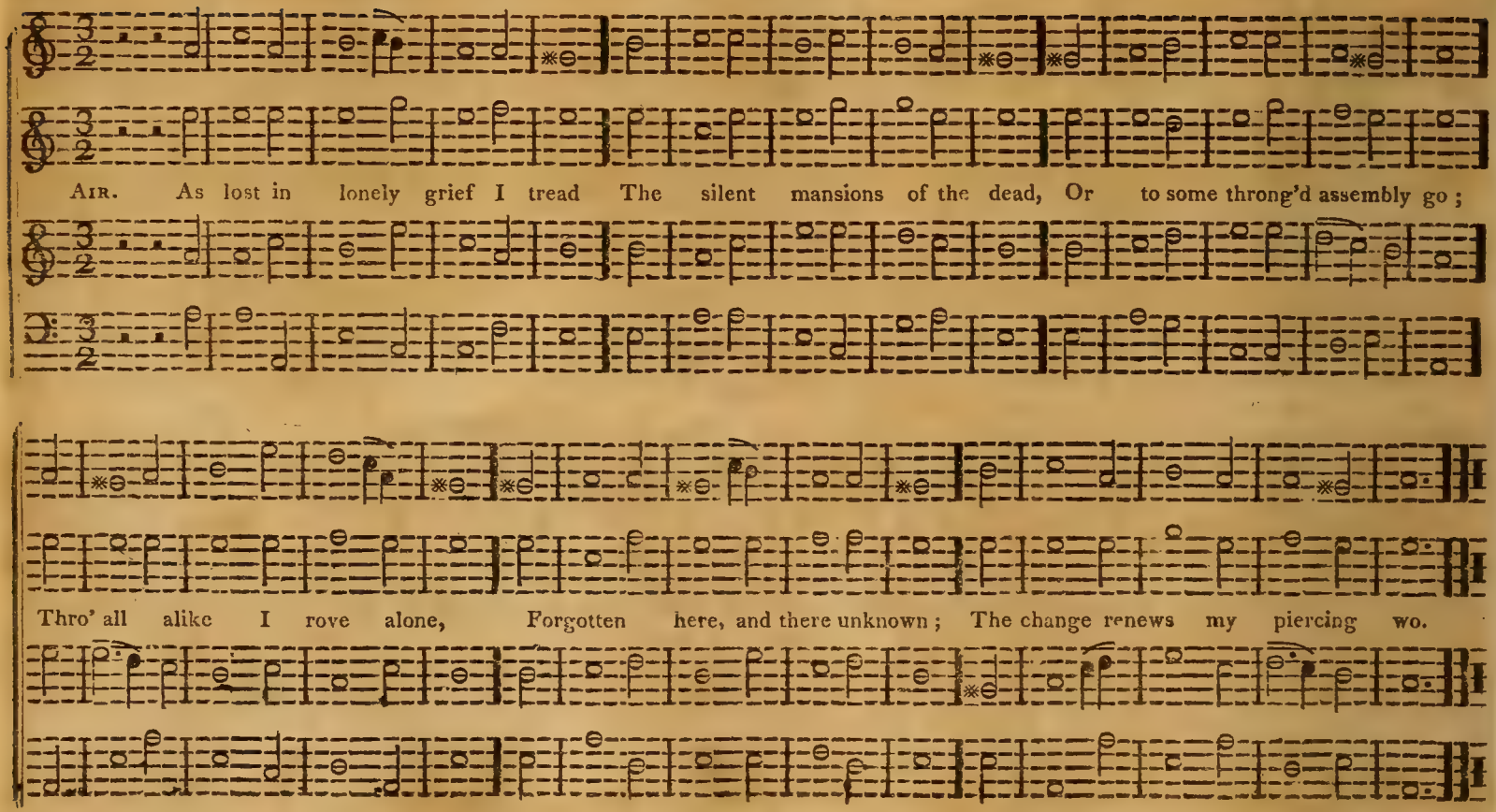
J. Milton.

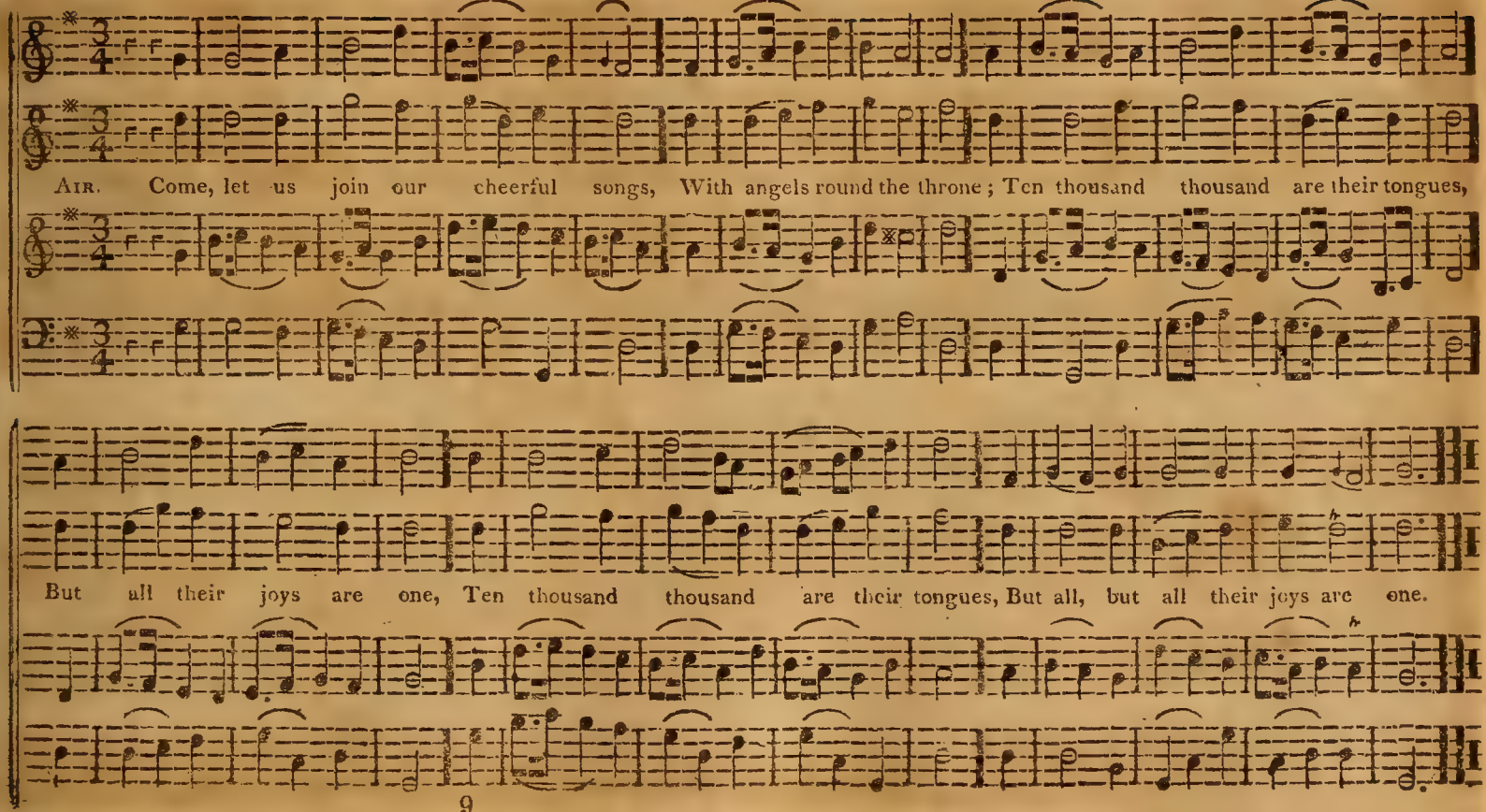


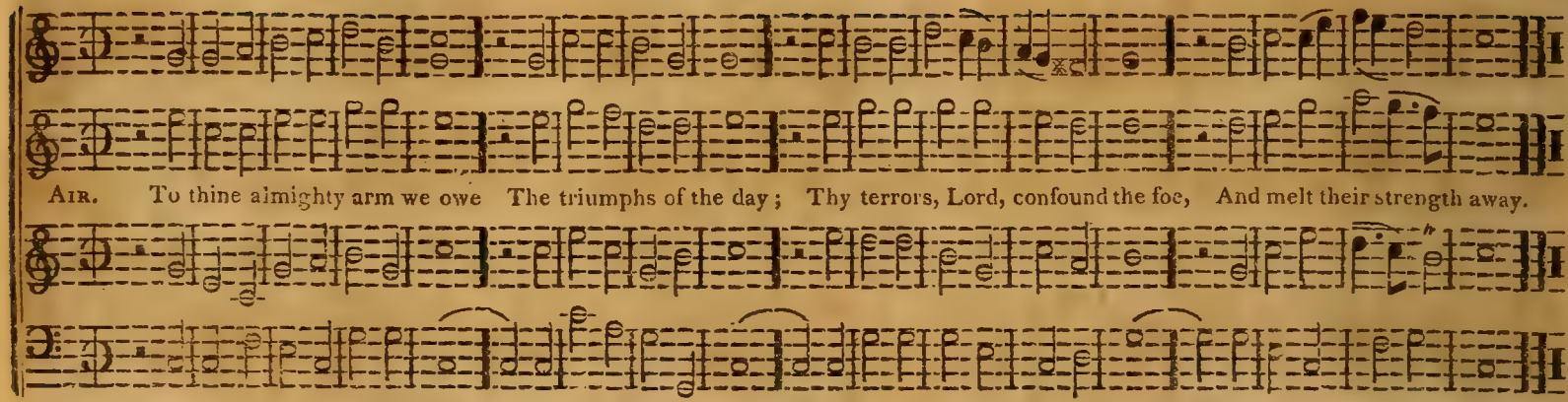
WELLS. L. M. ✠

Holdrayd.

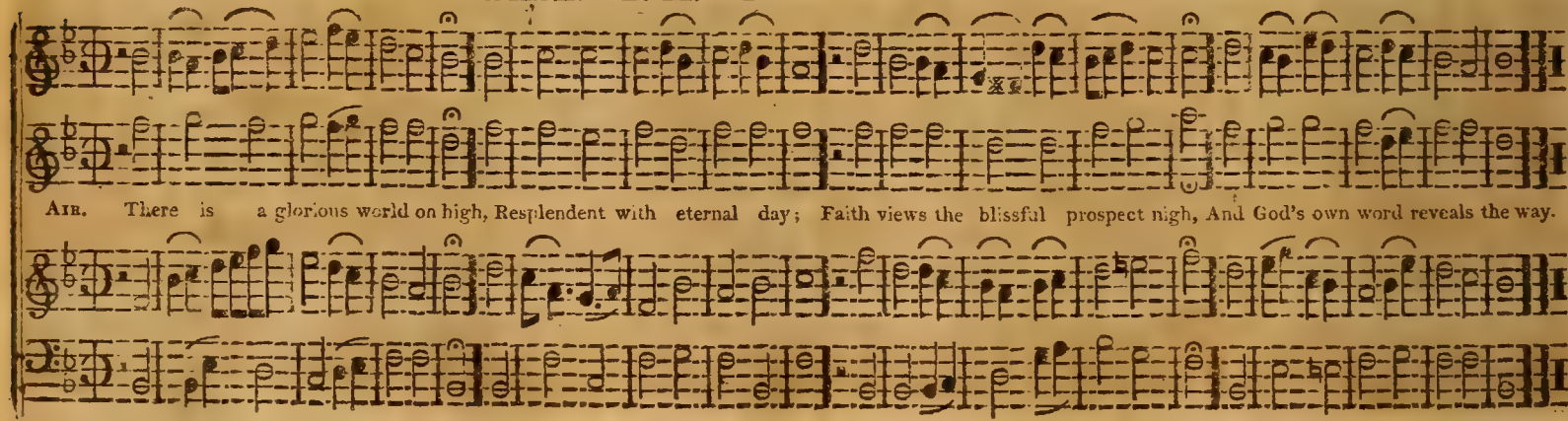



Air. As lost in lonely grief I tread The silent mansions of the dead, Or to some throng'd assembly go;
Thro' all alike I rove alone, Forgotten here, and there unknown; The change renews my piercing wo.

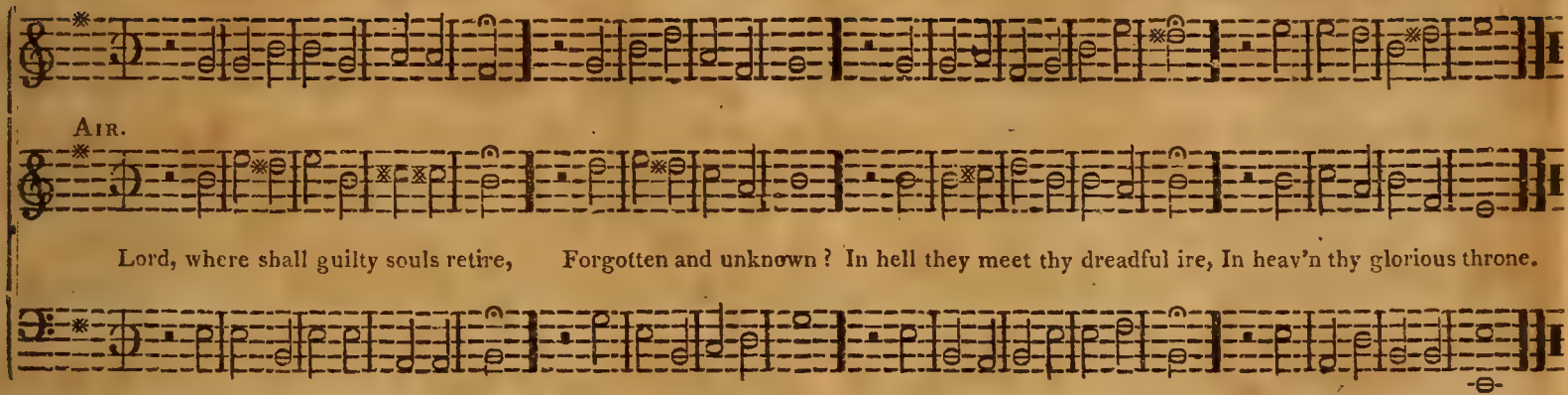

AIR. Come, let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues,
But all their joys are one, Ten thousand thousand are their tongues, But all, but all their joys are one.


Air. To thine almighty arm we owe The triumphs of the day; Thy terrors, Lord, confound the foe, And melt their strength away.

ROCHDALE. L. M. ✠

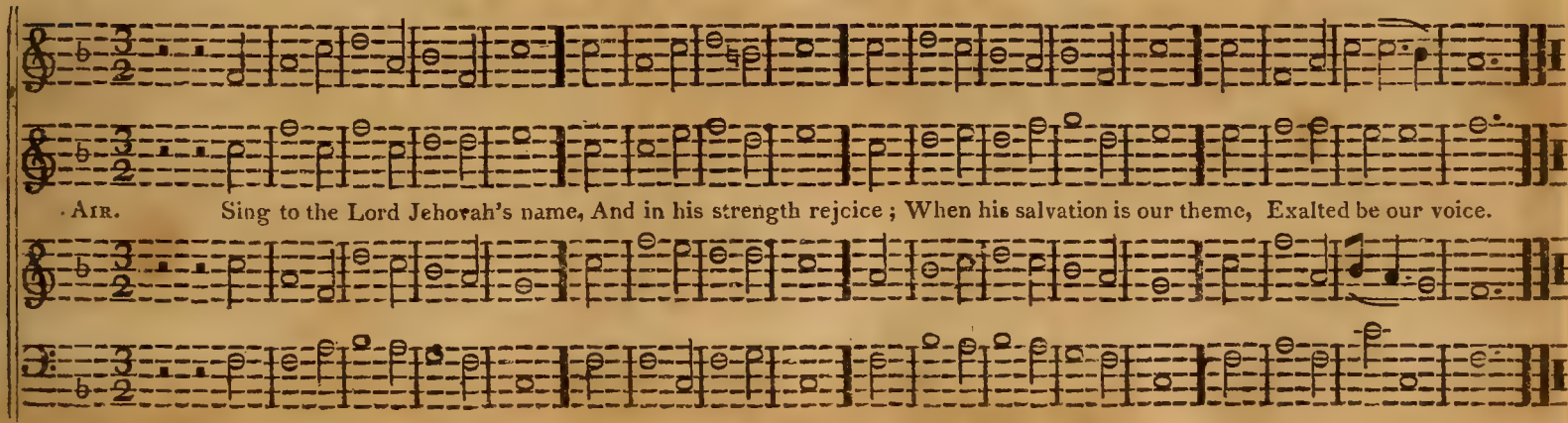

Air. There is a glorious world on high, Resplendent with eternal day; Faith views the blissful prospect nigh, And God's own word reveals the way.

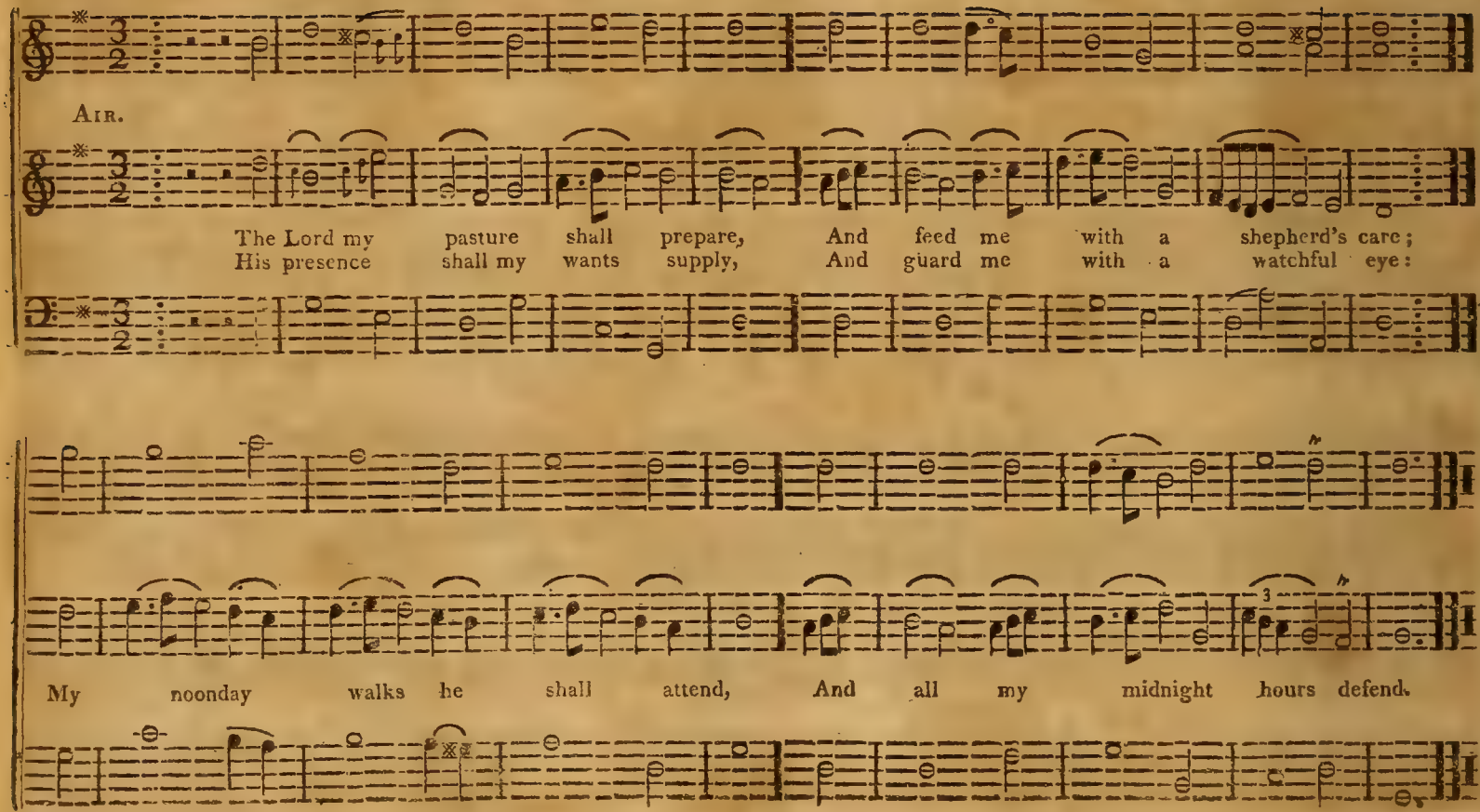
BISHOPSGATE. C. M. ♭



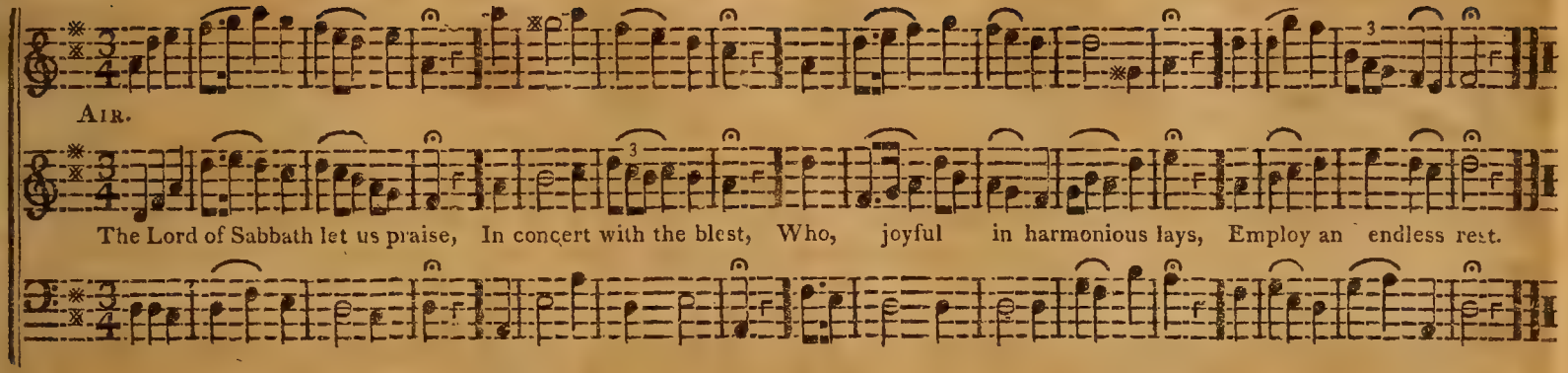
BEDFORD. C. M. ✕

W. Wheall.

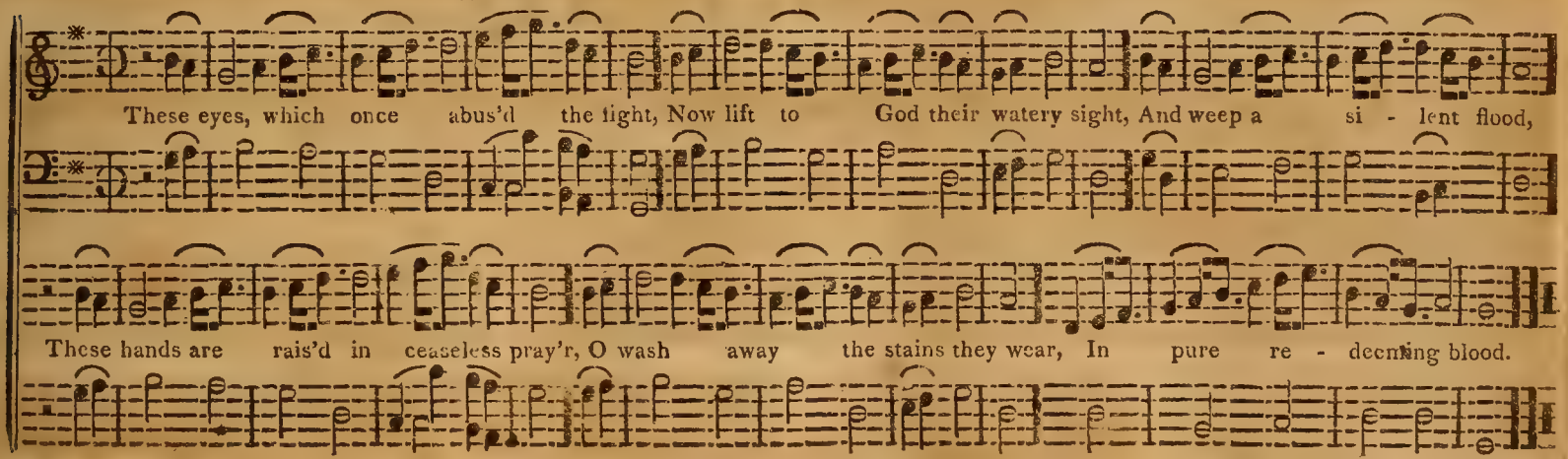



Air.
The Lord my pasture shall prepare, And feed me with a shepherd's care;
His presence shall my wants supply, And guard me with a watchful eye:
My noonday walks he shall attend, And all my midnight hours defend.

SUNDAY. C. M. ✠

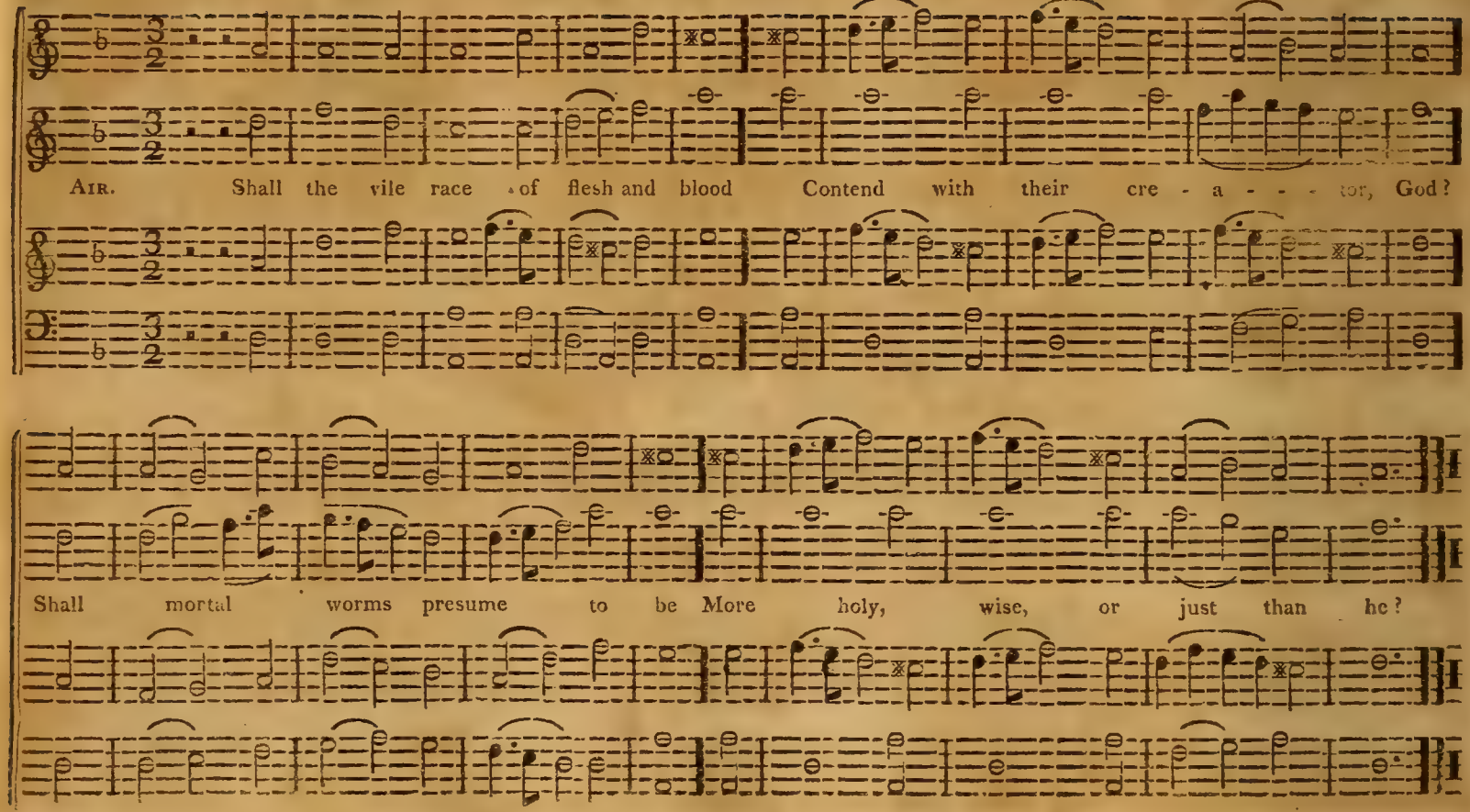


AITHLONE. C. P. M. ✠

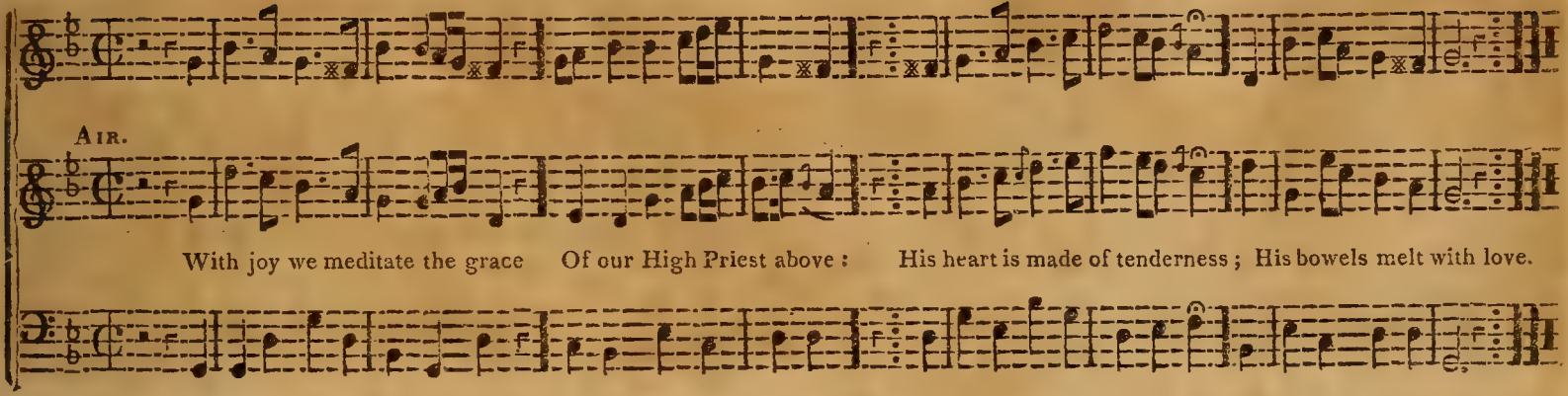


BROOKFIELD. L. M. ♮

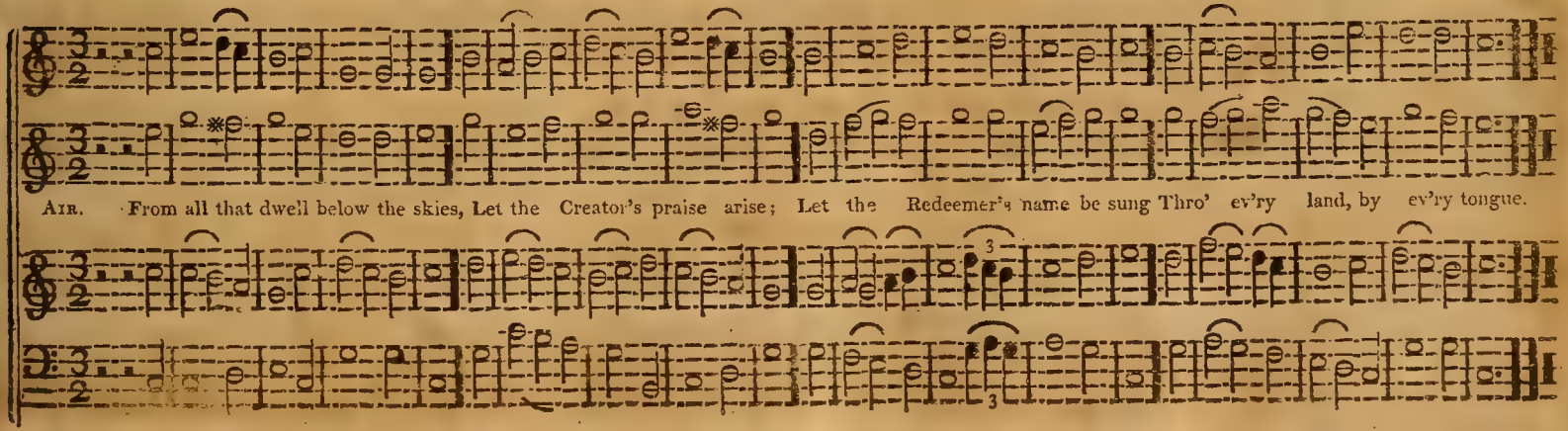
W. Billings.



CHELSEA. C. M. ♭ — *Dr. Burney.*



ALL SAINTS. L. M. ✱ — *W. Tansur.*



BRENTFORD. L. M.

AIR.

Bury'd in shadows of the night, We lie, till Christ restores the light; Wisdom descends to heal the blind, And chase the darkness of the mind.

RYLAND. S. M.

Tenor.

O blessed souls are they, Whose sins are cover'd o'er; Divinely blest, to whom the Lord, Imputes their guilt no more, Divinely blest, to whom the Lord, &c.

AIR. PLA. FOR.

BUCKINGHAM. C. M. ♭

A. Williams.

Air. Lord, thou wilt hear me when I pray; I am forever thine, I fear before thee all the day, Nor would I dare to sin.

ARUNDEL. C. M. ♯

A. Williams' Coll.

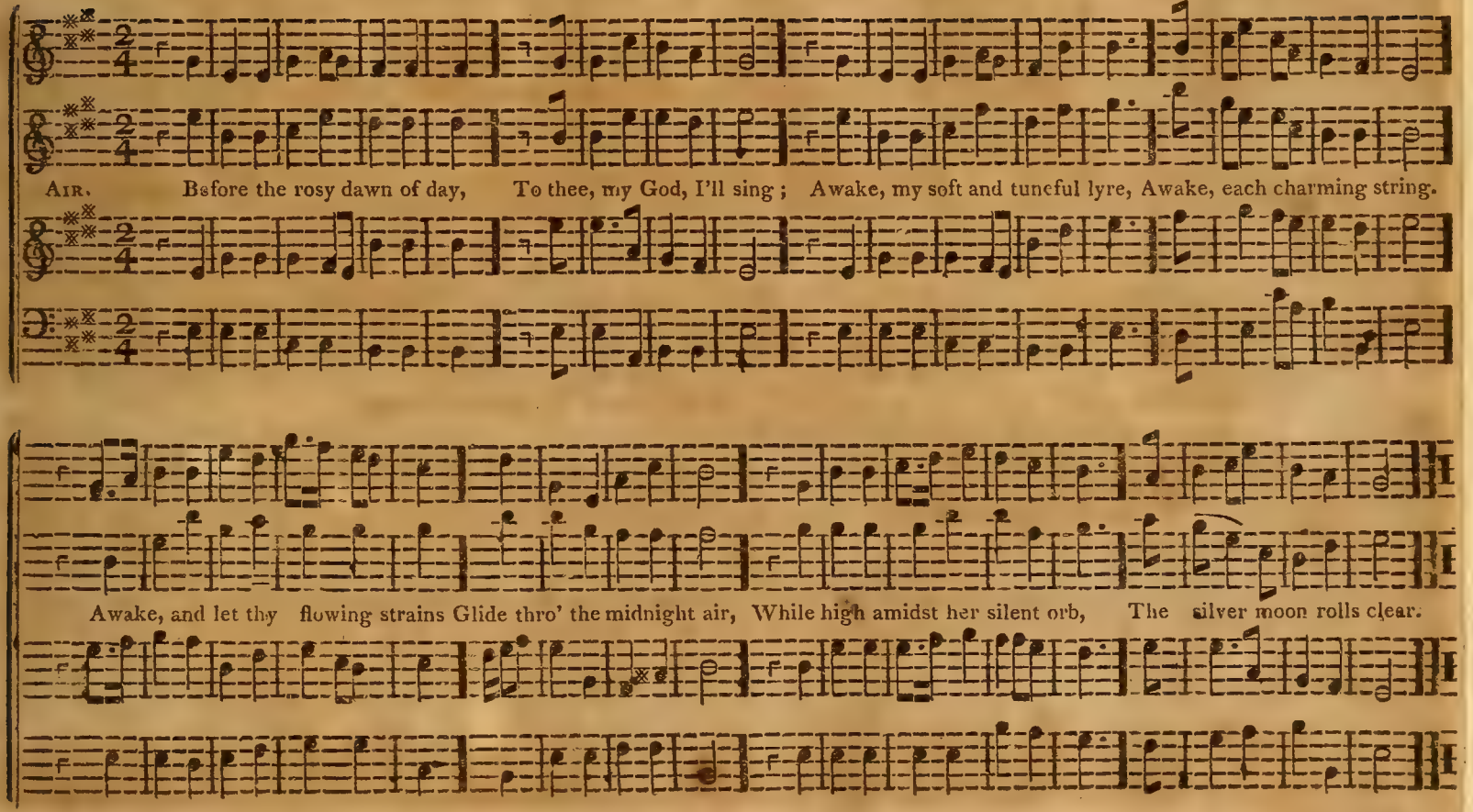
Air. All glory be to God on high, And to the earth be peace; Good will henceforth, from heav'n to men, Begin and never cease.

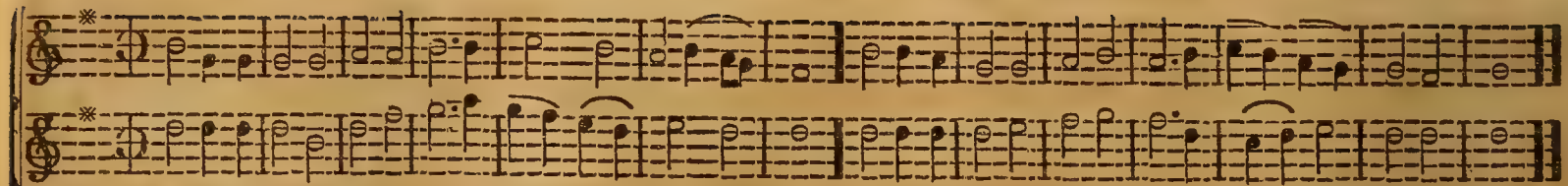
Andante.

AIR.

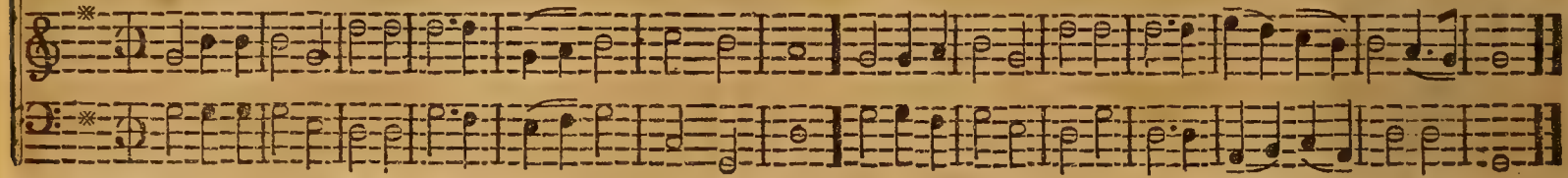
Jesus, our Lord, ascend thy throne, And near thy father sit: In Zion shall thy pow'r be known, And make thy foes submit.

What wonders shall thy gospel do! Thy converts shall surpass The num'rous drops, the num'rous drops of morning dew, And own thy sov'reign grace.

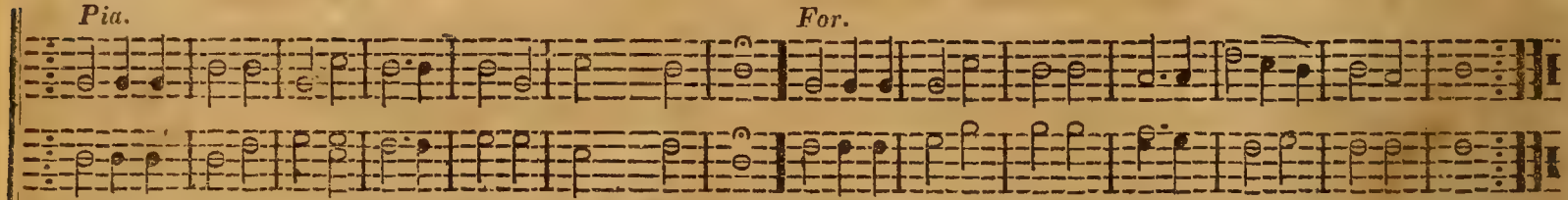

AIR.
Before the rosy dawn of day, To thee, my God, I'll sing; Awake, my soft and tuneful lyre, Awake, each charming string.
Awake, and let thy flowing strains Glide thro' the midnight air, While high amidst her silent orb, The silver moon rolls clear.



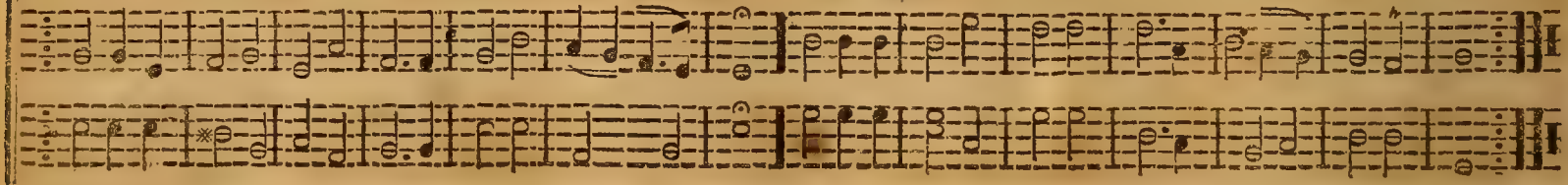
Air. The Lord appears my helper now, Nor is my faith afraid Of what the sons of earth can do, Since heav'n affords me aid.



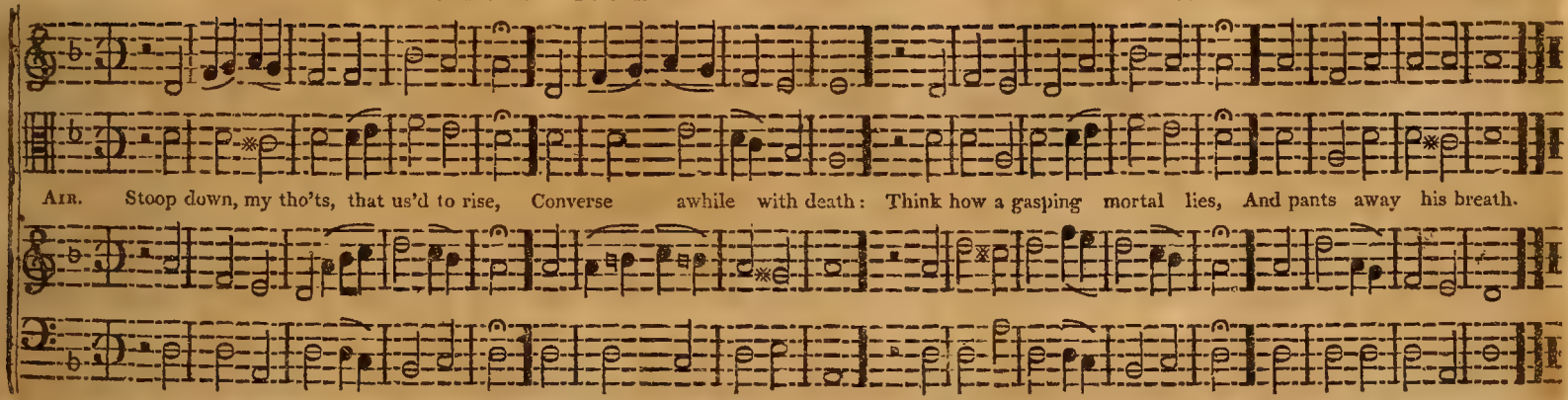
Pia. *For.*



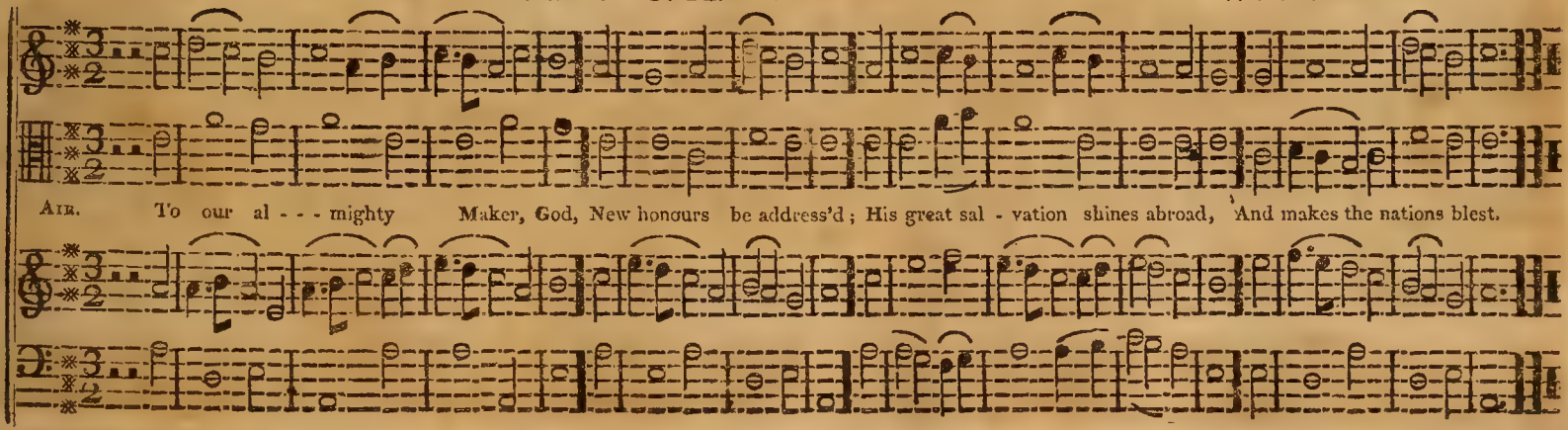
'Tis safer, Lord, to hope in thee, And have my God my friend, Than trust in men of high degree, And on their truth depend.



BANGOR. C. M. ♭ — *W. Tansur.*

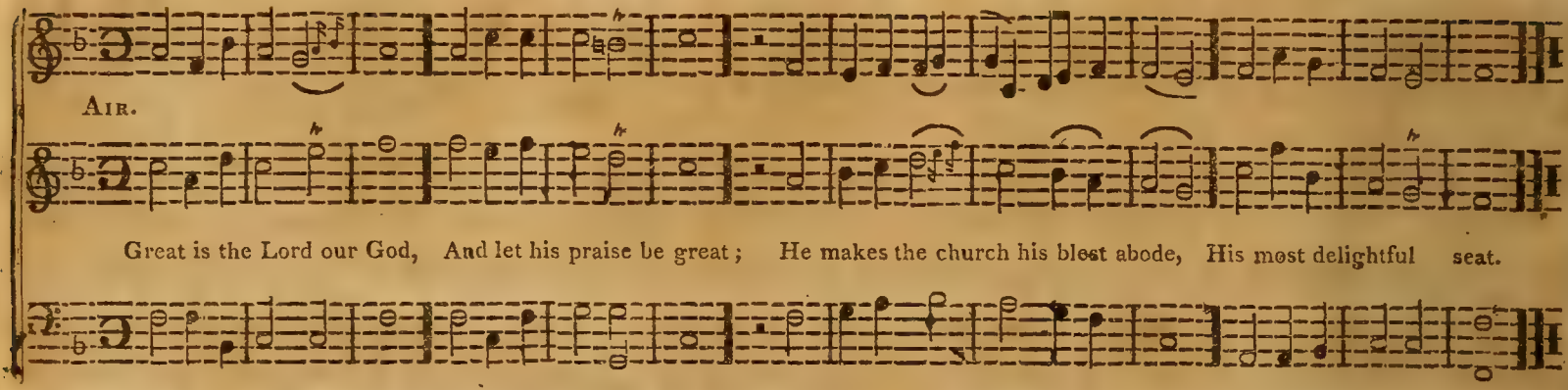


St. MARTIN's. C. M. ✠ — *W. Tansur.*



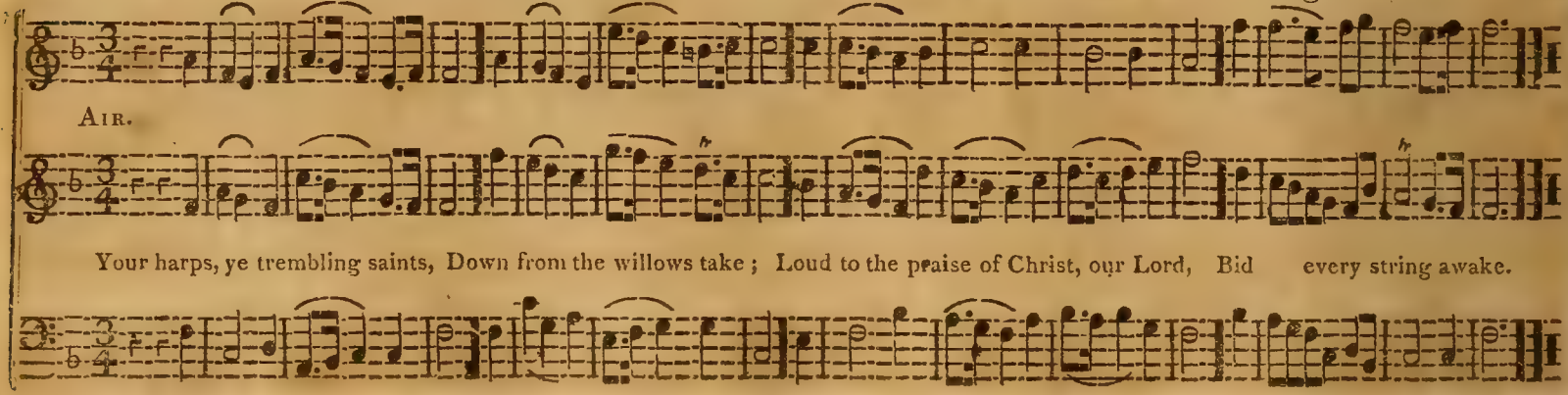
DOVER. S. M. ✠

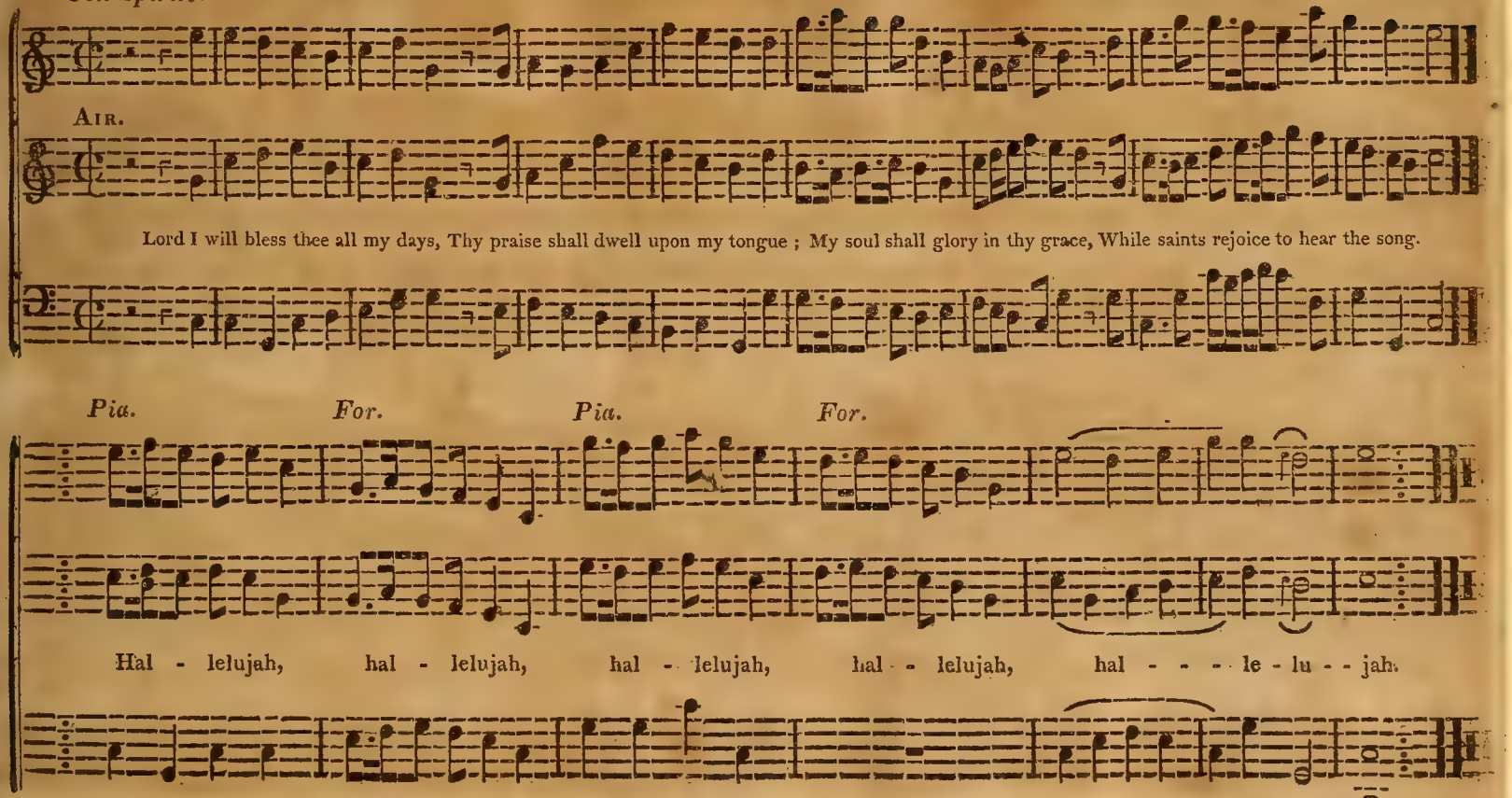
T. Williams' Coll.

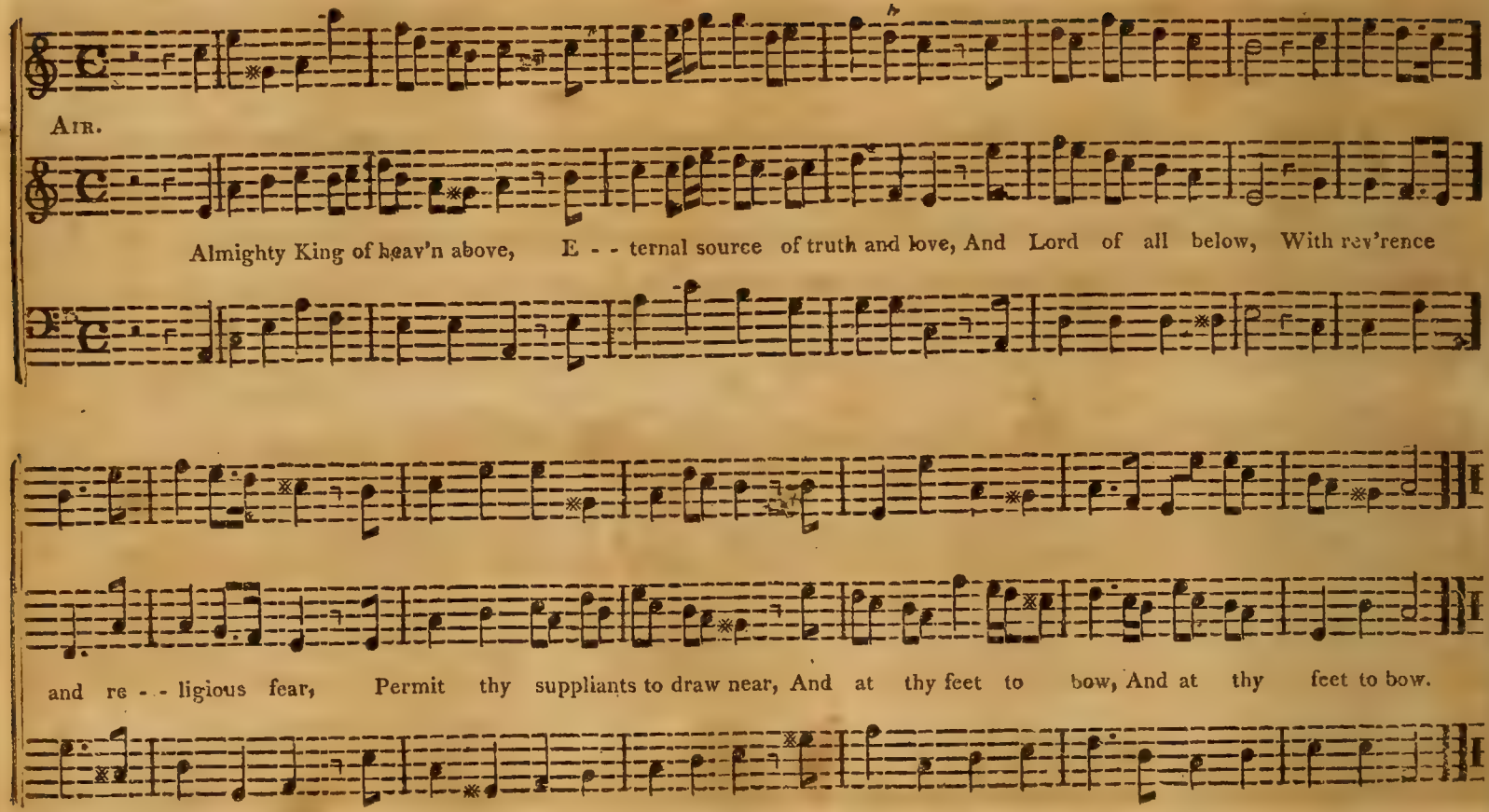


MOUNT-EPHRAIM. S. M. ✠

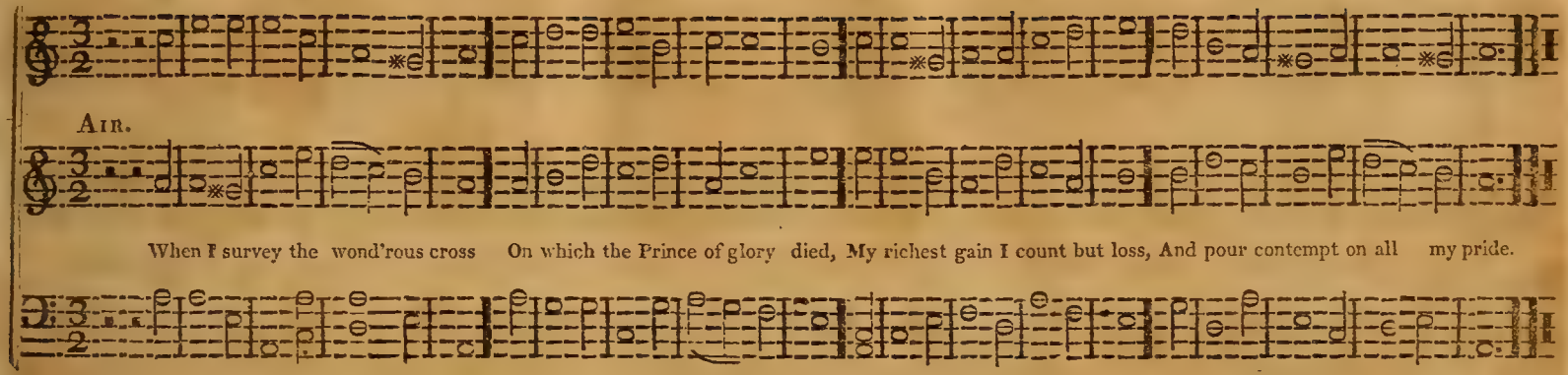
B. Milgrove.




Con Spirito.
Air.
Lord I will bless thee all my days, Thy praise shall dwell upon my tongue ; My soul shall glory in thy grace, While saints rejoice to hear the song.
Pia.
For.
Pia.
For.
Hal - lelujah, hal - lelujah, hal - lelujah, hal - lelujah, hal - - - - le - lu - - jah.

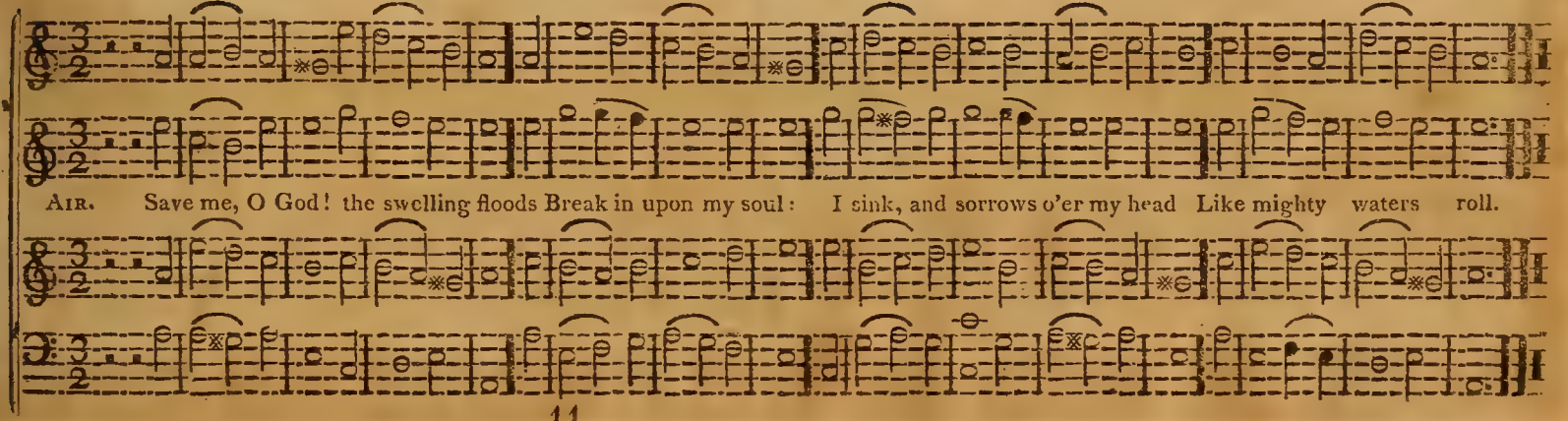

Air.
Almighty King of heav'n above, E - - ternal source of truth and love, And Lord of all below, With rev'rence
and re - - ligious fear, Permit thy suppliants to draw near, And at thy feet to bow, And at thy feet to bow.

GENEVA. L. M. ♭

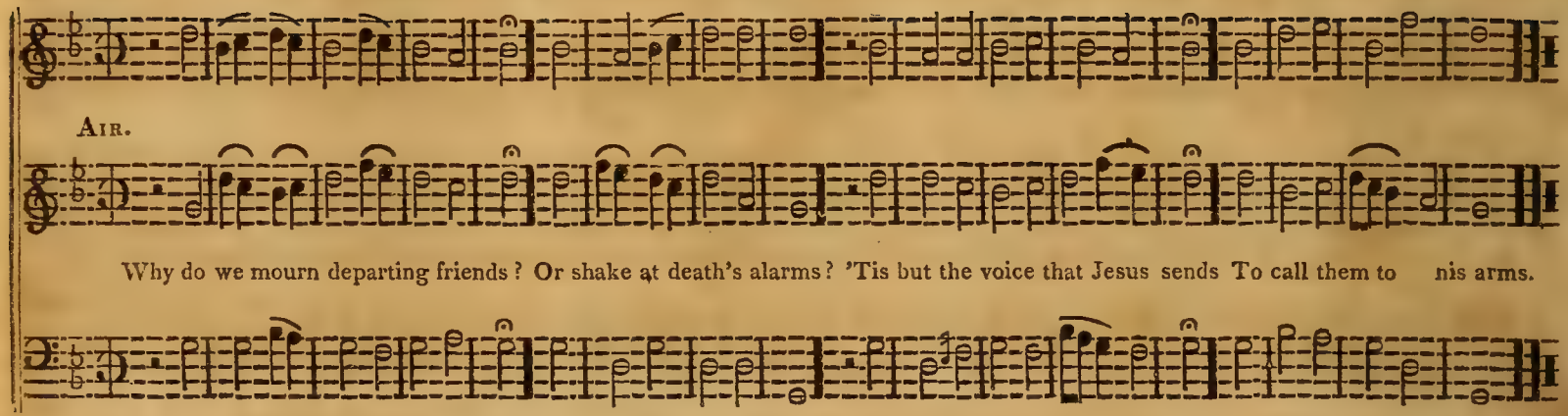


BROOMSGROVE. C. M. ♭

W. Knapp.

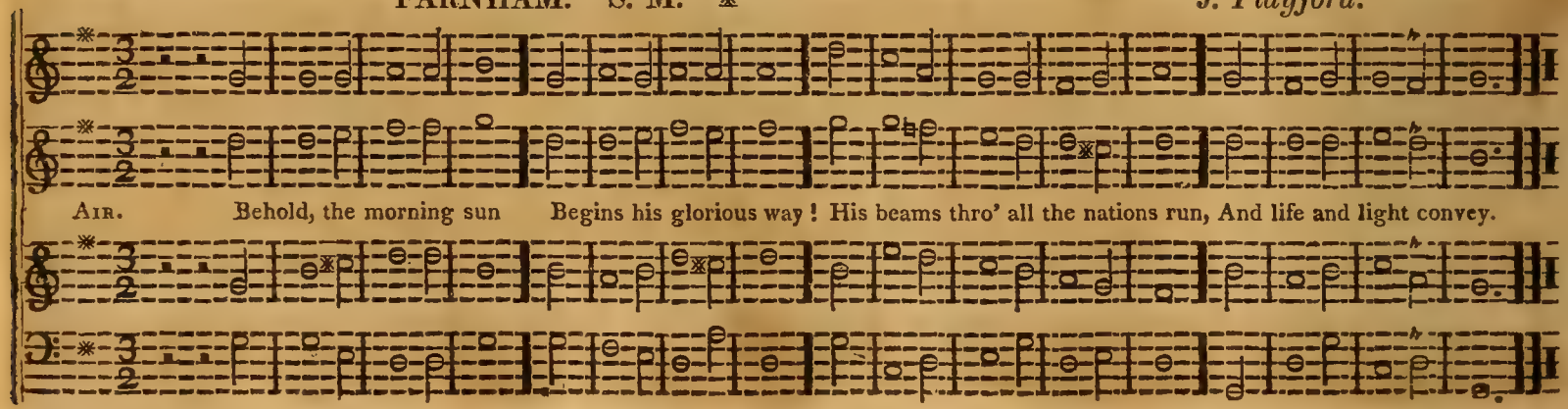


ISLE OF WIGHT. C. M. ♭

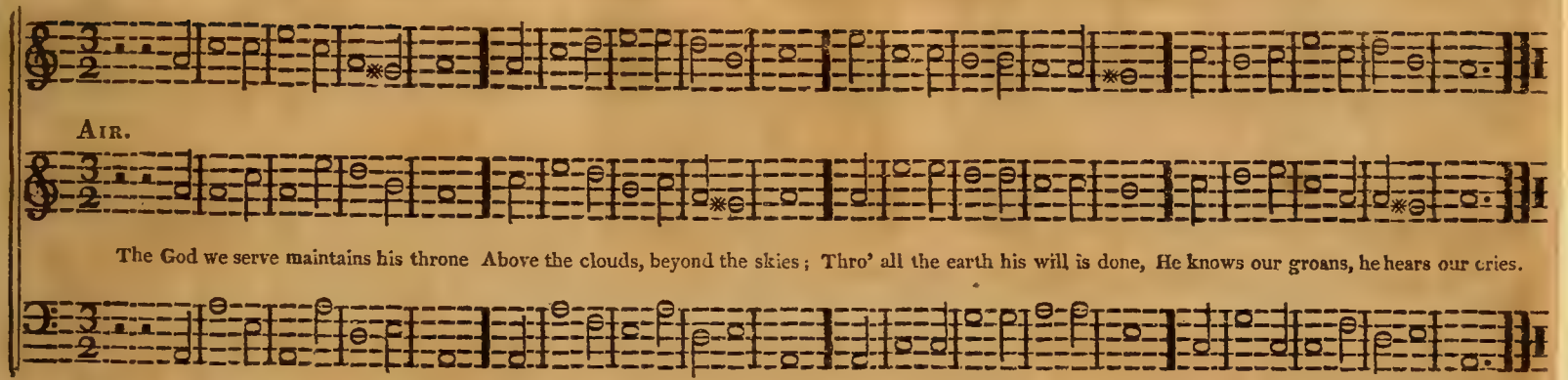


FARNHAM. S. M. ✕

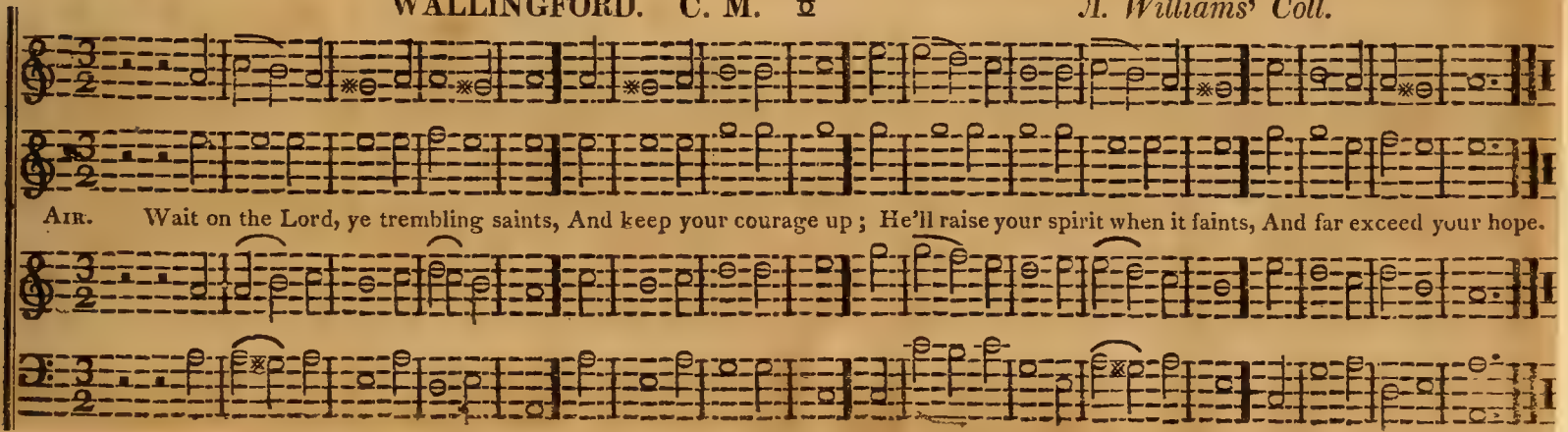
J. Playford.



WARWICK. L. M. ♭ *T. Walter's Coll.*

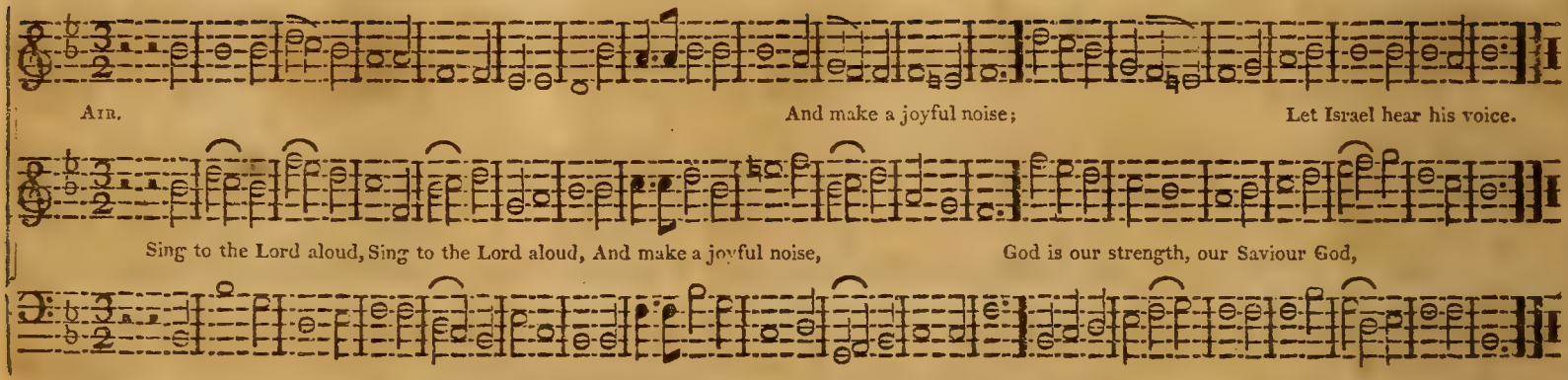


WALLINGFORD. C. M. ♭ *A. Williams' Coll.*



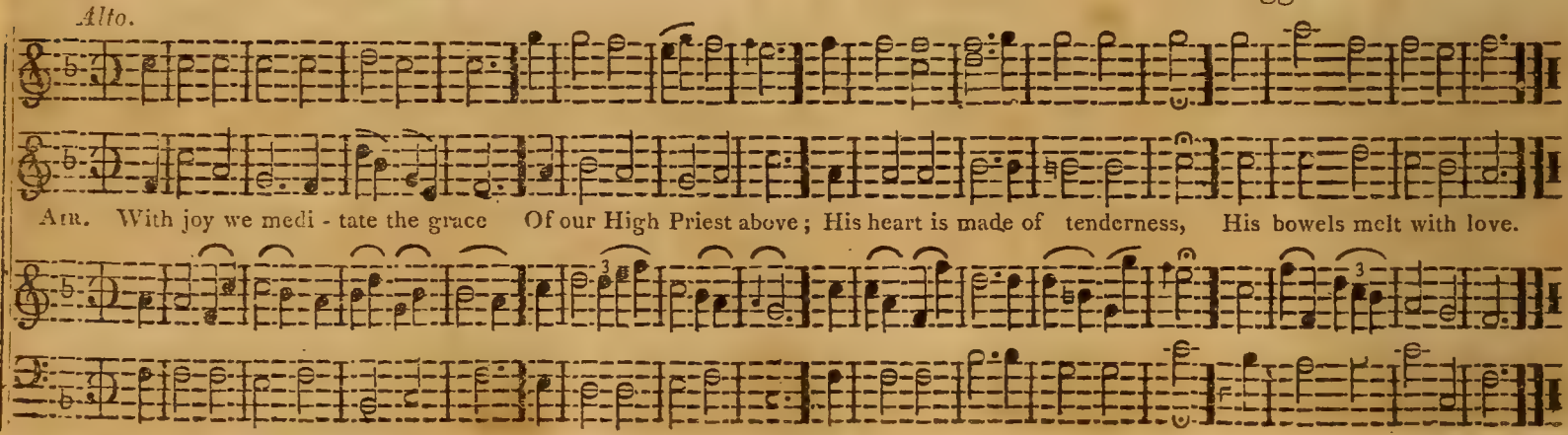
GERMANY. S. M. ✠

G. F. Handel.



ELIM. C. M. ✠

Grigg.



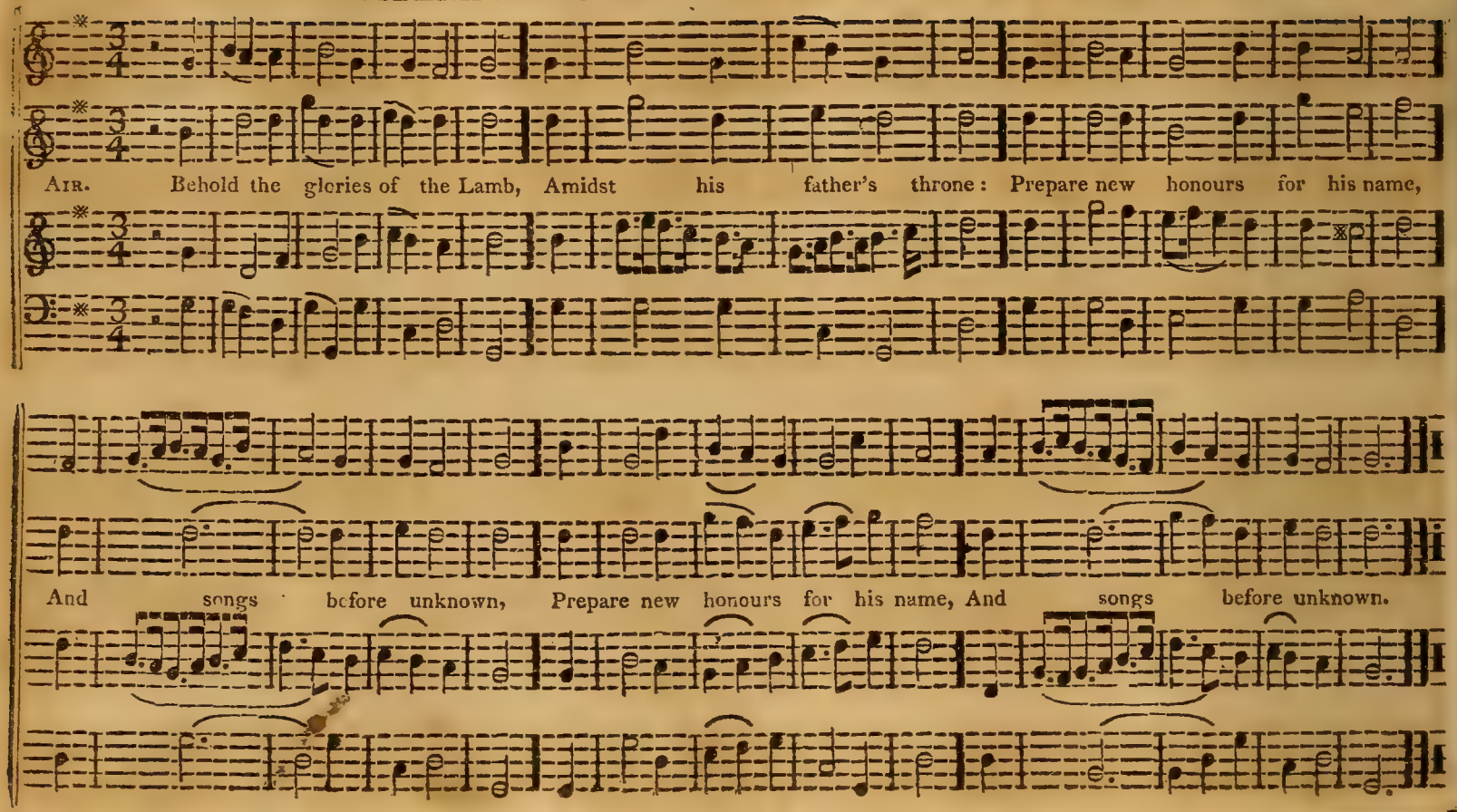
Andante.

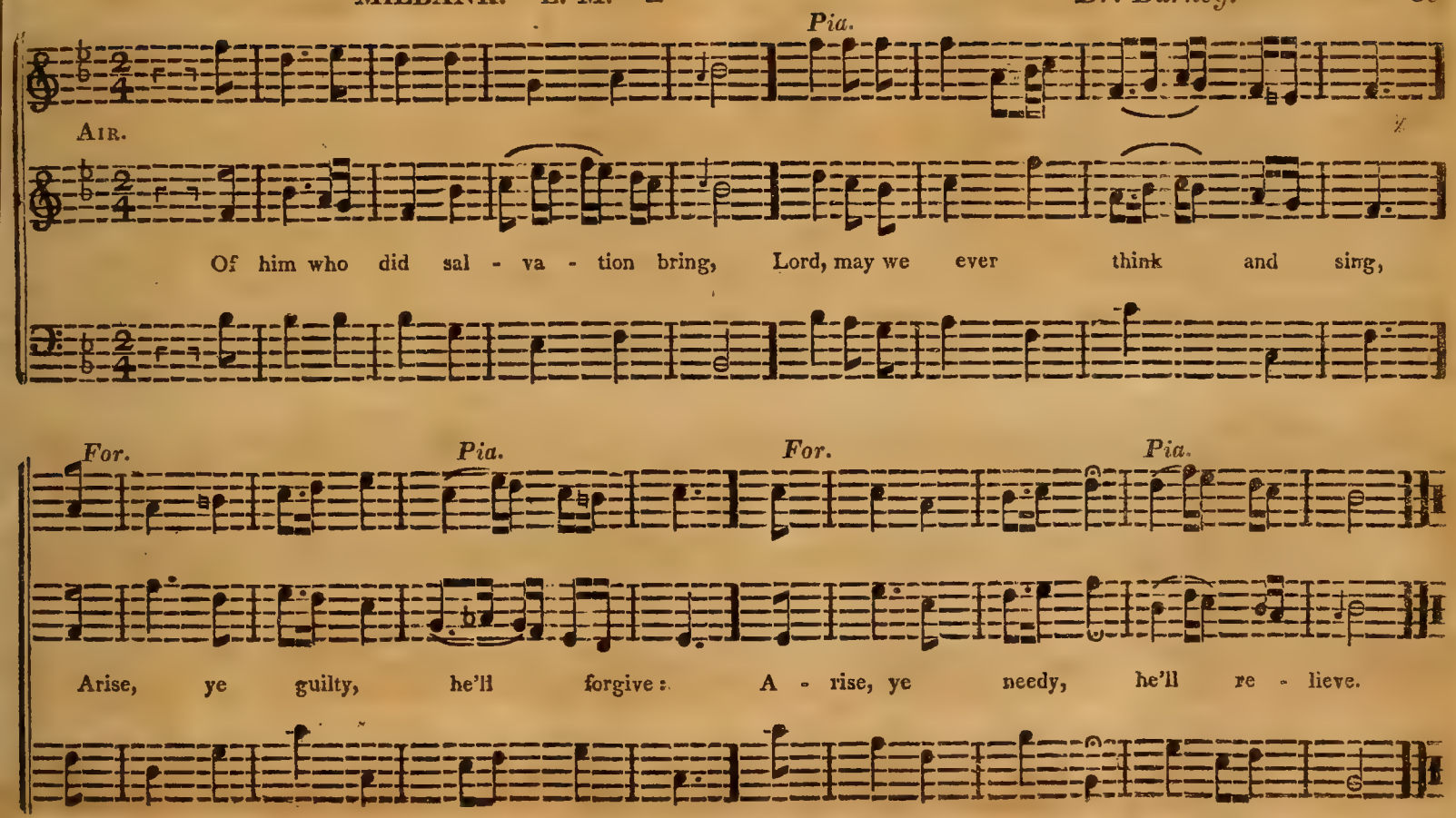
AIR.

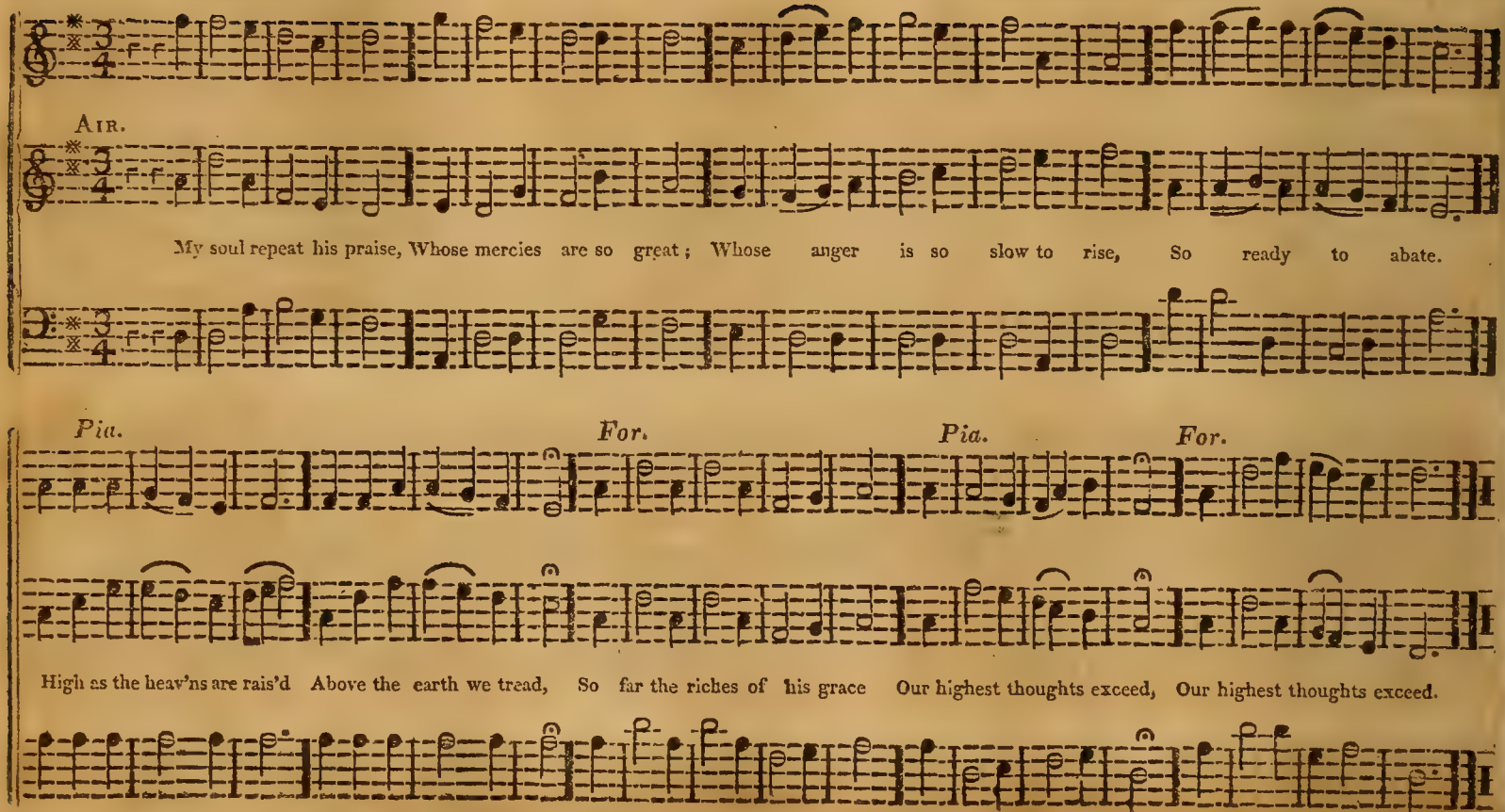
There is a fountain fill'd with blood, Drawn from Immanuel's veins; And sinners plung'd beneath that flood,

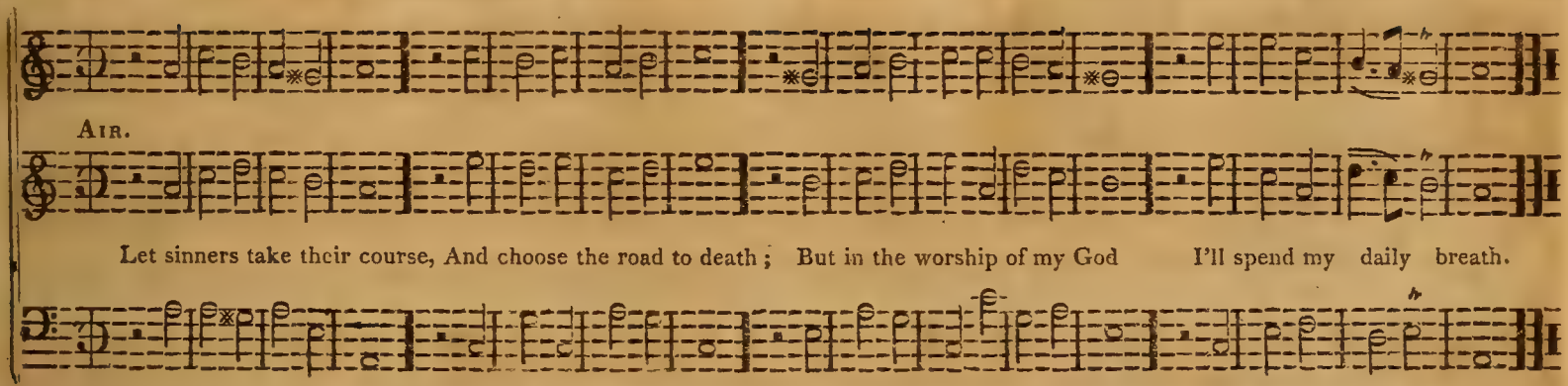
Pia. *For.*

And sinners plung'd beneath that flood, Lose all their guilty stains, Lose all their guilty stains.

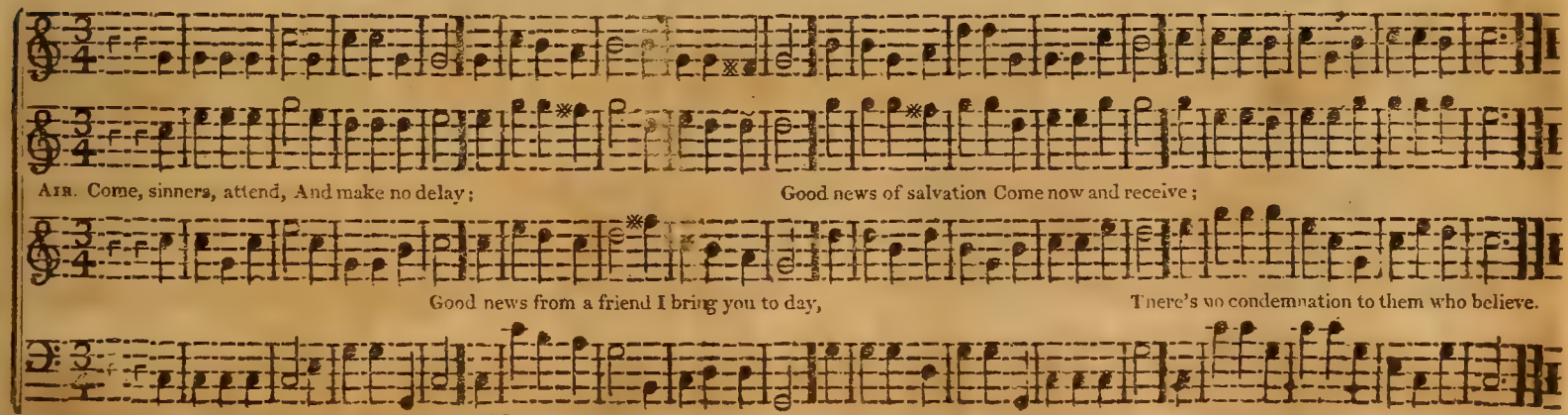

Air. Behold the glories of the Lamb, Amidst his father's throne: Prepare new honours for his name,
And songs before unknown, Prepare new honours for his name, And songs before unknown.


Pia.
Air.
Of him who did sal - va - tion bring, Lord, may we ever think and sing,
For.
Pia.
For.
Pia.
Arise, ye guilty, he'll forgive: A - rise, ye needy, he'll re - lieve.


Air.
My soul repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate.
Pia.
For.
Pia.
For.
High as the heav'ns are rais'd Above the earth we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed.

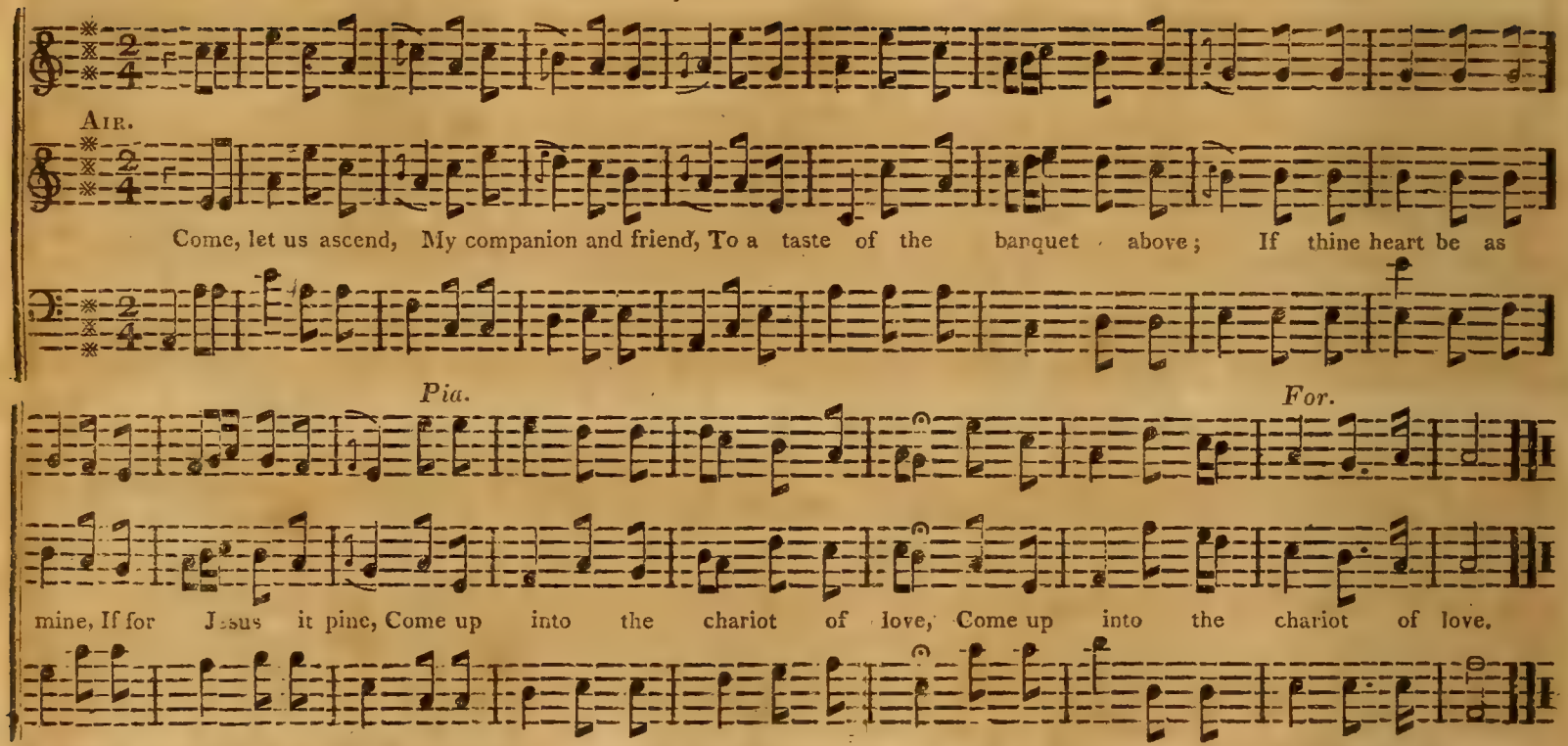


CHESHUNT. 5 & 6. ✕ *A. Williams.*



FEVERSHAM. 6 & 9. ✠

Dr. Madan.



2 Who in Jesus confide,
They are bold to outride
The storms of affliction beneath;
With the prophet they soar
To that heavenly shore,
And outfly all the arrows of death.

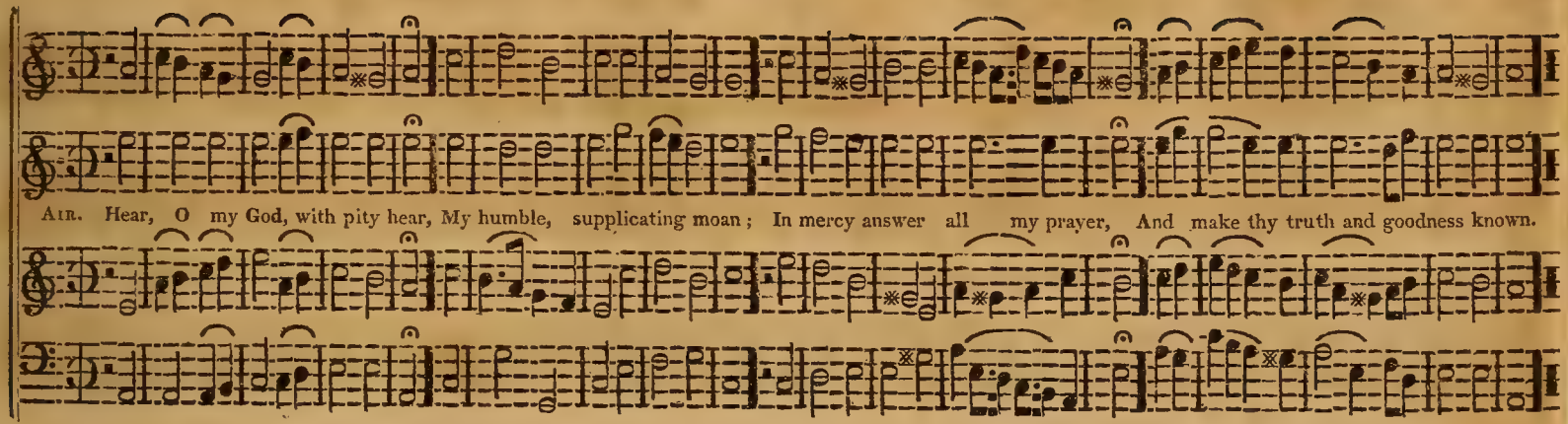
3 By faith we are come
To our permanent home;
By hope we the rapture improve;
By love we still rise,
And look down on the skies,
For the heaven of heavens is love!

4 Who on earth can conceive
How happy we live
In the city of God the great King!
What a concert of praise,
When our Jesus's grace
The whole heavenly company sing!

5 What a rapturous song,
When the glorify'd throng
In the spirit of harmony join!
Join all the glad choirs,
Hearts, voices, and lyres,
And the burden is mercy divine!

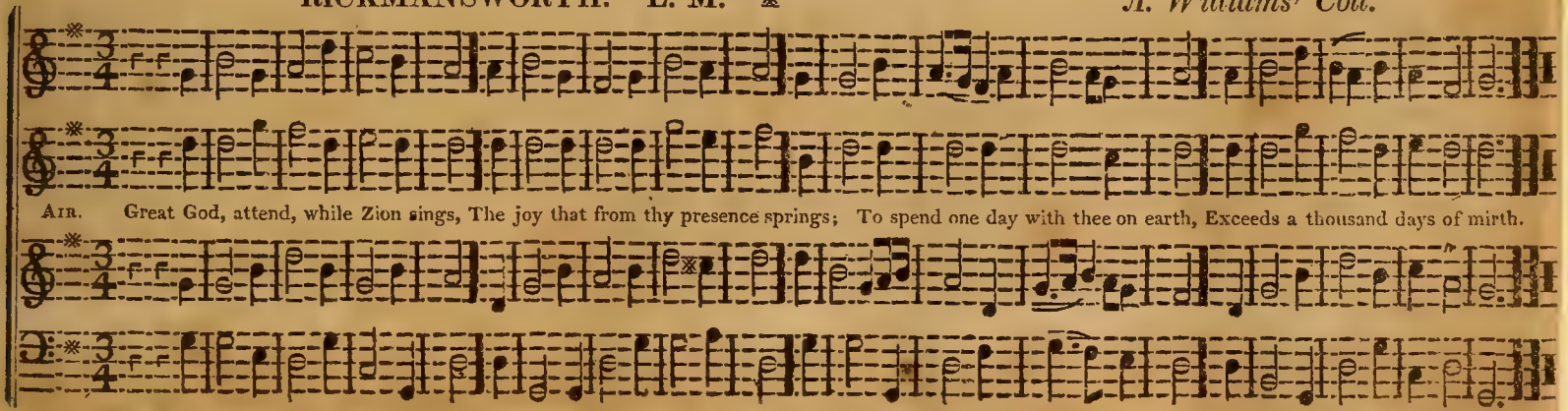
6 Hallelujah, they cry,
To the King of the sky,
To the great everlasting I AM!
To the Lamb that was slain,
And liveth again:
Hallelujah to God and the Lamb!

COMPLAINT. L. M. ♮



RICKMANSWORTH. L. M. ♯

A. Williams' Coll.



LEEDS. L. M. ✠

Dr. Madan.

Andante.

AIR.

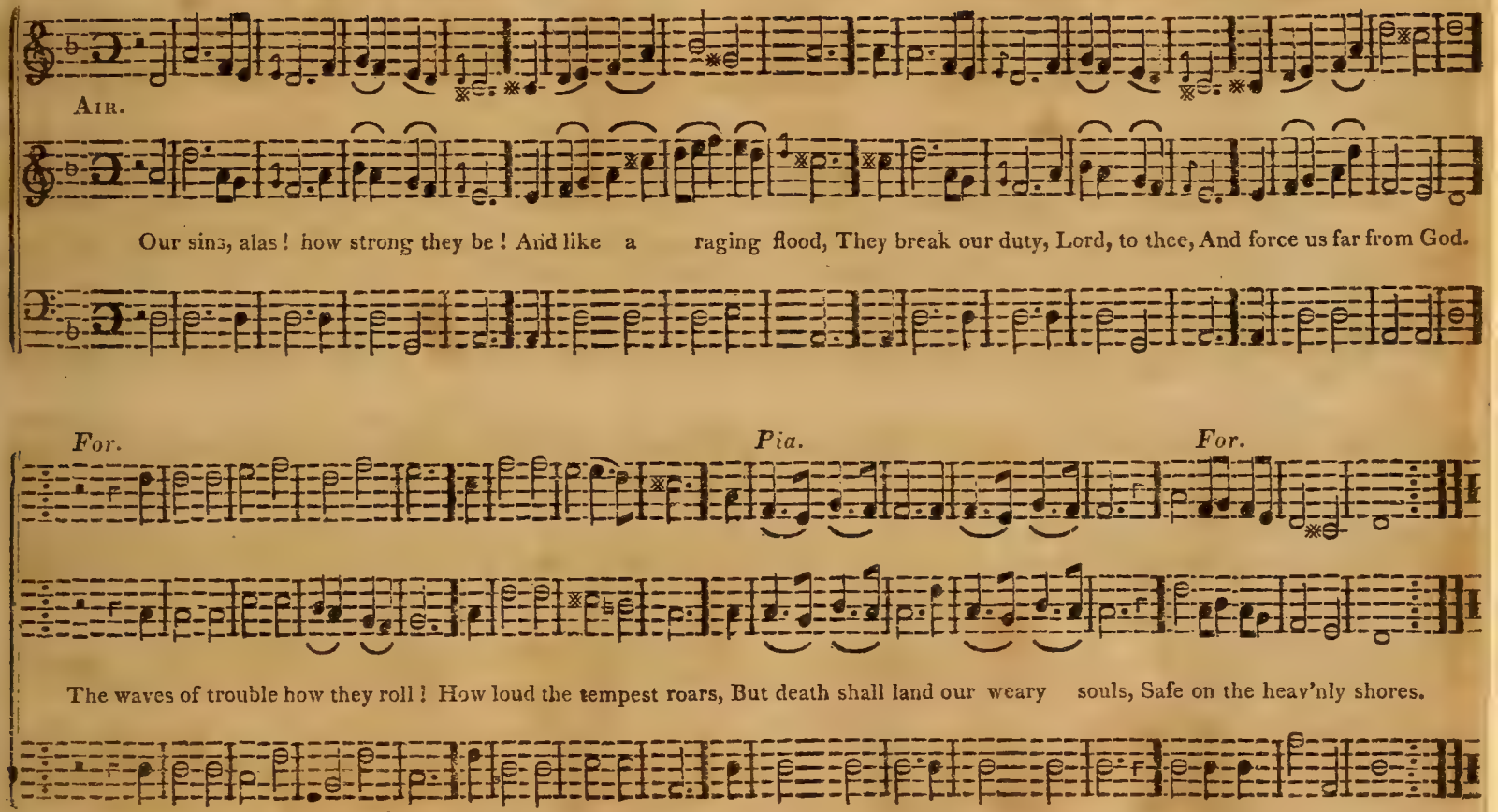
Jesus, thy blood and righteousness My beauty are, my glorious dress! 'Midst flaming worlds, in these array'd, With joy shall I lift up my head.

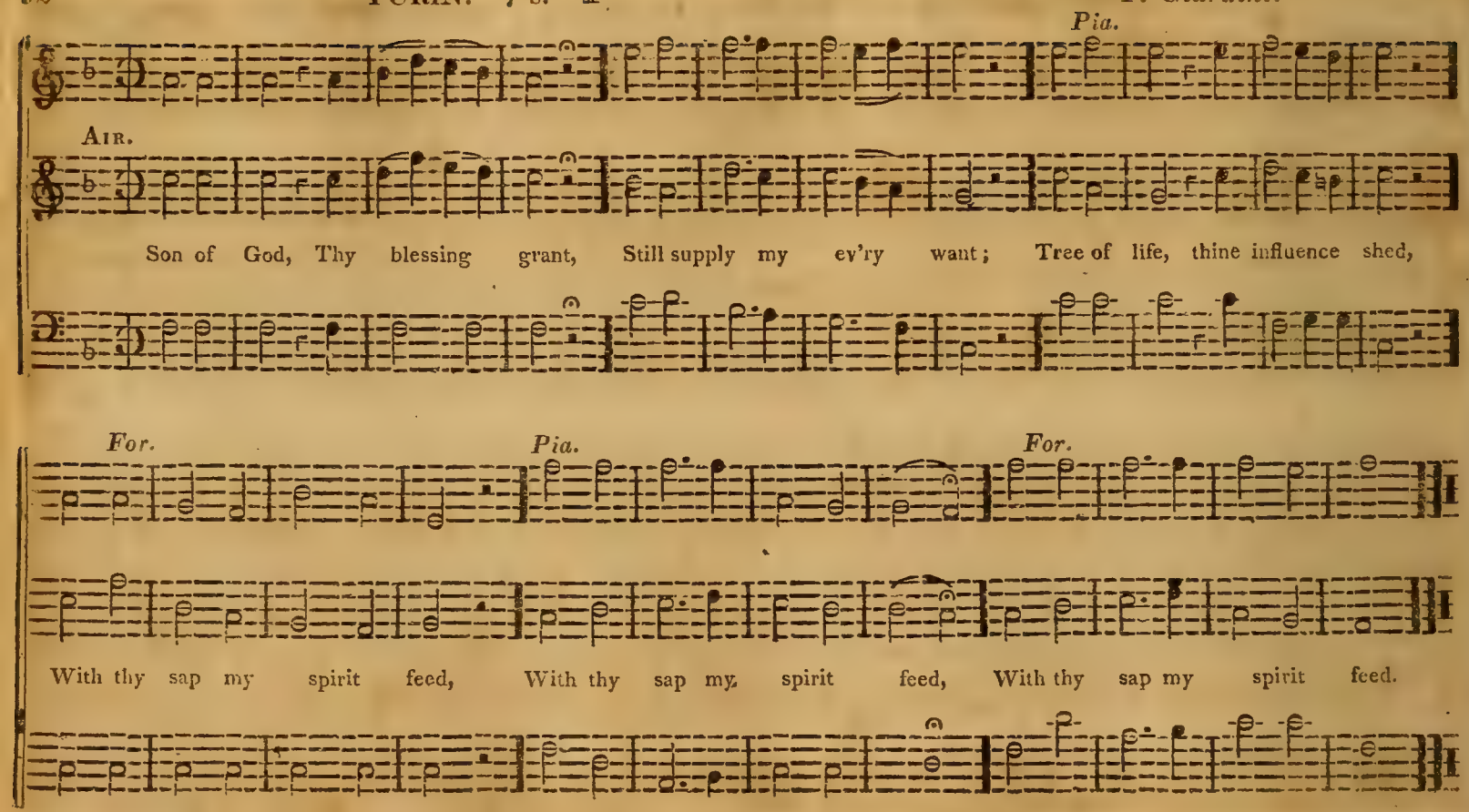
SHARON. S. M. ✠

Join in a song with sweet accord, And thus surround his throne,

AIR. Come, ye that love the Lord, And let your joys be known; Join in a song with sweet accord, And thus surround his throne.

Join in a song with sweet accord, And thus surround his throne,


Air.
Our sins, alas! how strong they be! And like a raging flood, They break our duty, Lord, to thee, And force us far from God.
For.
Pia.
For.
The waves of trouble how they roll! How loud the tempest roars, But death shall land our weary souls, Safe on the heav'nly shores.


Pia.
Air.
Son of God, Thy blessing grant, Still supply my ev'ry want; Tree of life, thine influence shed,
For.
Pia.
For.
With thy sap my spirit feed, With thy sap my spirit feed, With thy sap my spirit feed.

MUNICH. L. M. ♭

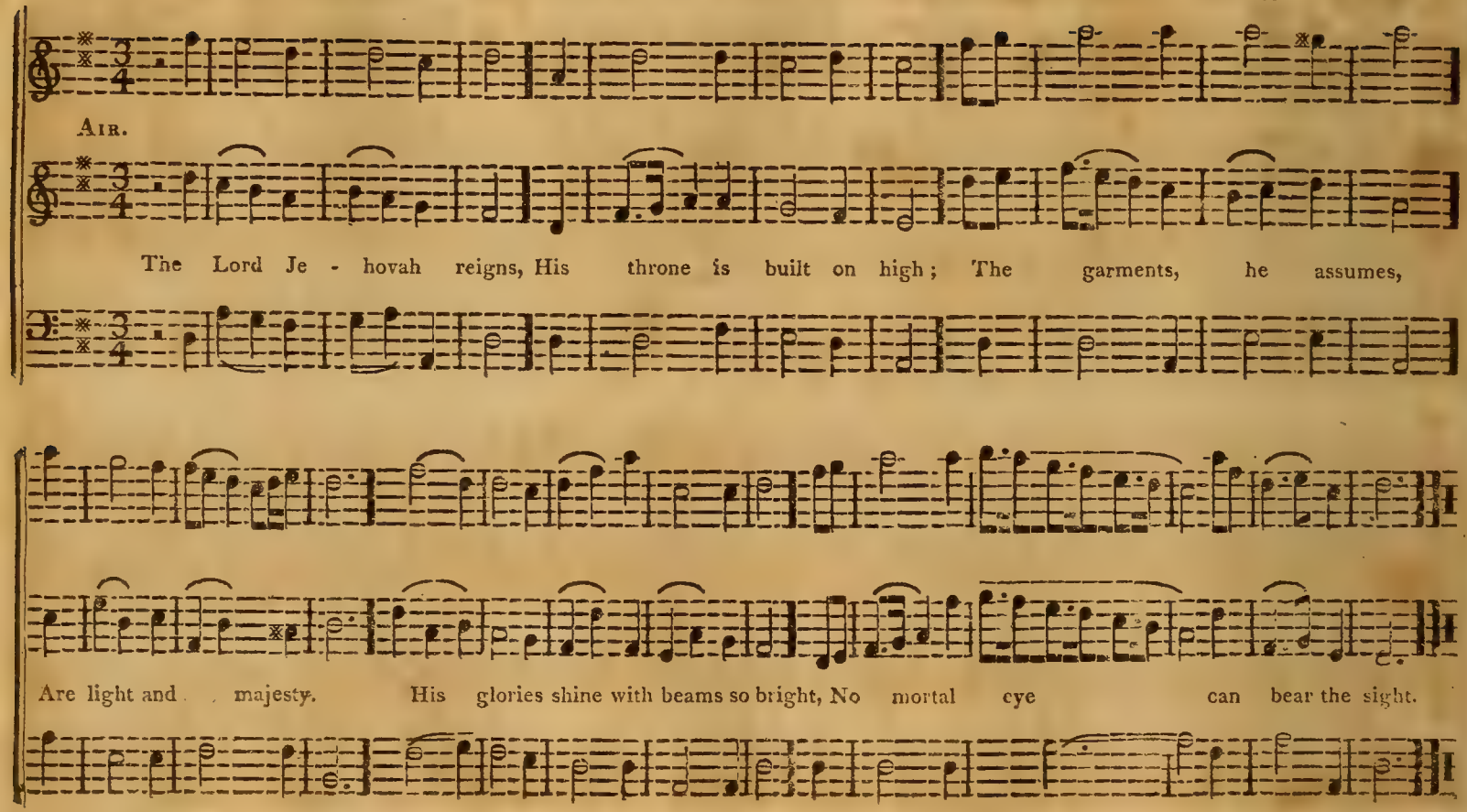
Pia. *For.*

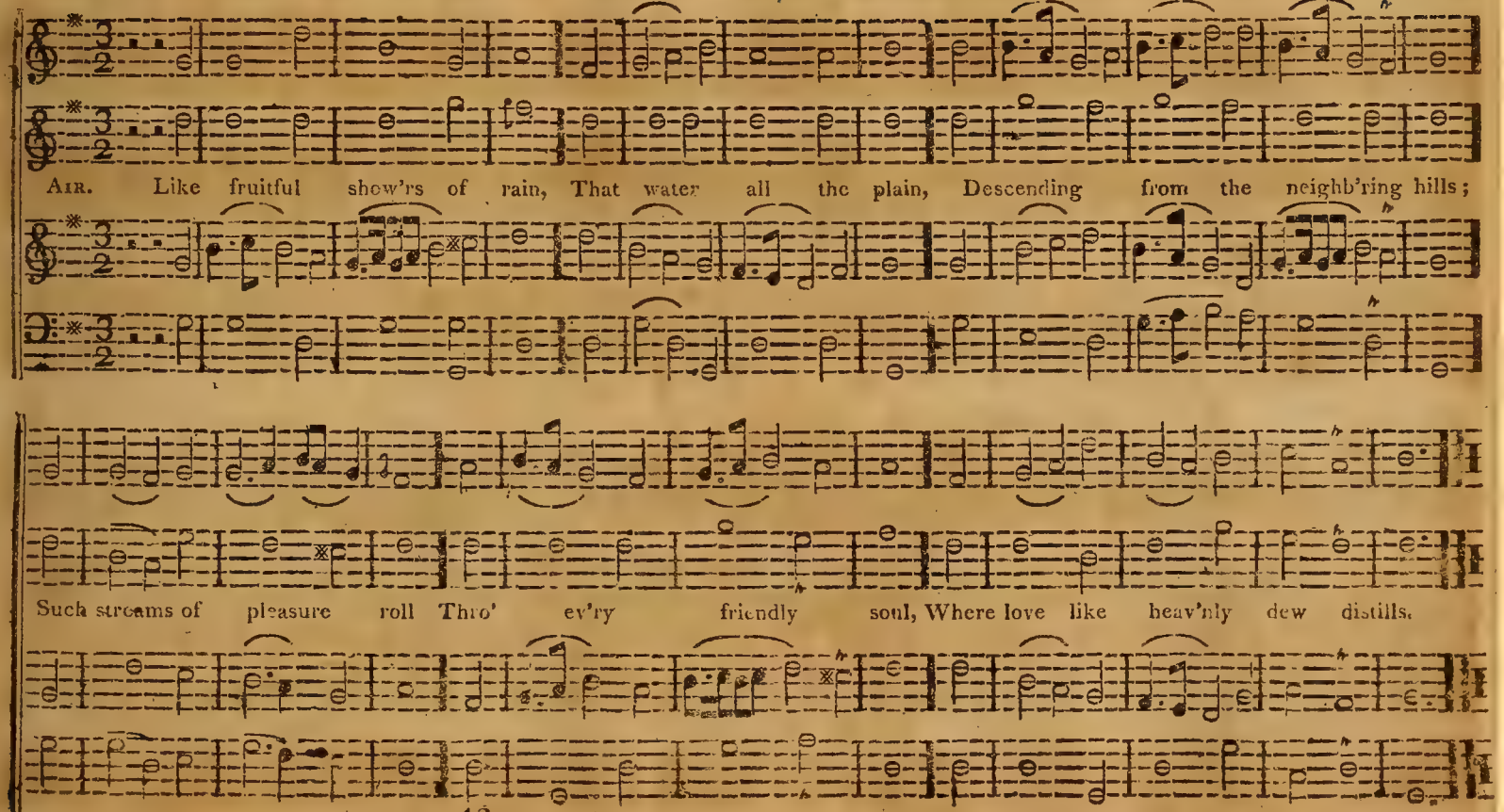
AIR.

'Tis finish'd! 'tis finish'd! so the Saviour cry'd, And meekly bow'd his head and dy'd; 'Tis finish'd! yes, the race is run, The battle's fought, the vict'ry won.

EGYPT. S. M. ♭

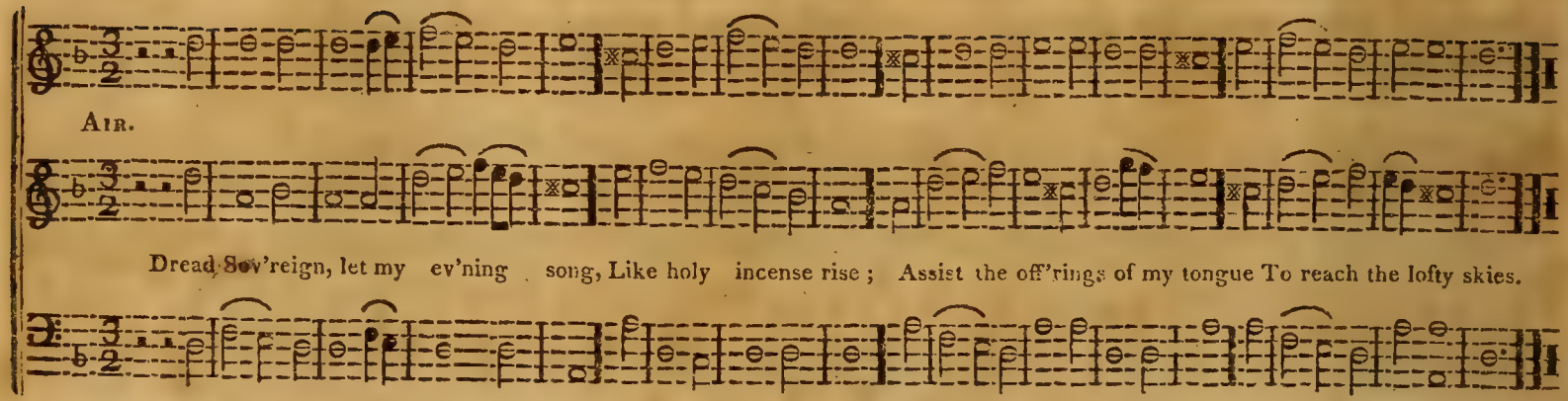
AIR. Our days are as the grass, Or like the morning flow'r; When blasting winds spread o'er the field, It withers in an hour.


Air.
The Lord Je - hovah reigns, His throne is built on high; The garments, he assumes,
Are light and majesty. His glories shine with beams so bright, No mortal eye can bear the sight.


Air. Like fruitful show'rs of rain, That water all the plain, Descending from the neighb'ring hills;
Such streams of pleasure roll Thro' ev'ry friendly soul, Where love like heav'nly dew distills.

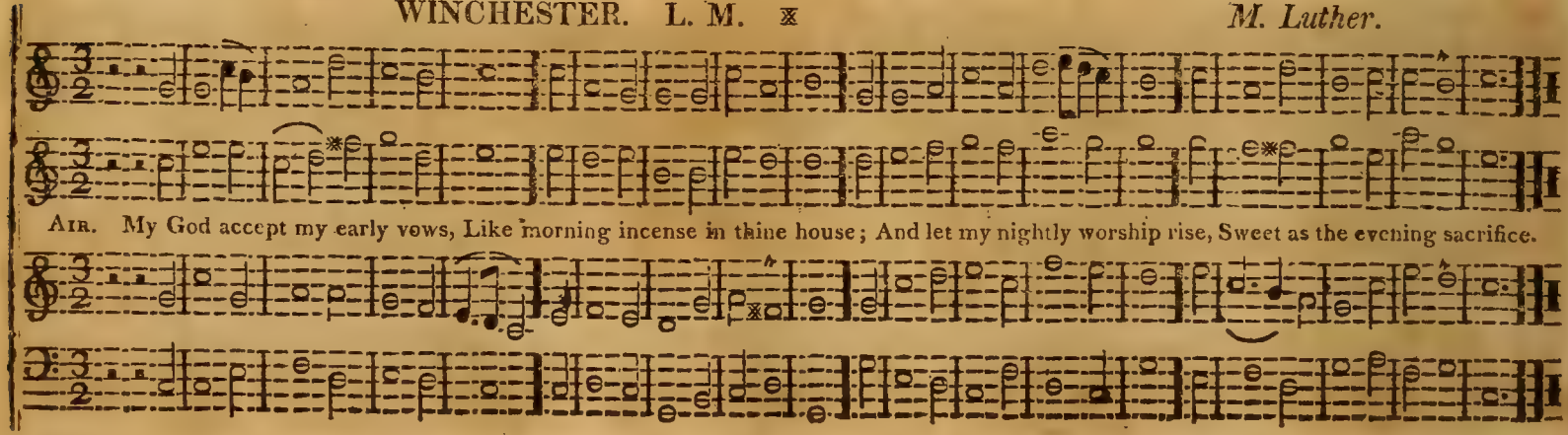
EVENING HYMN. C. M. ♭

A. Williams.



WINCHESTER. L. M. ♯

M. Luther.



TRURO. L. M. ✠

T. Williams' Coll.

Andante.

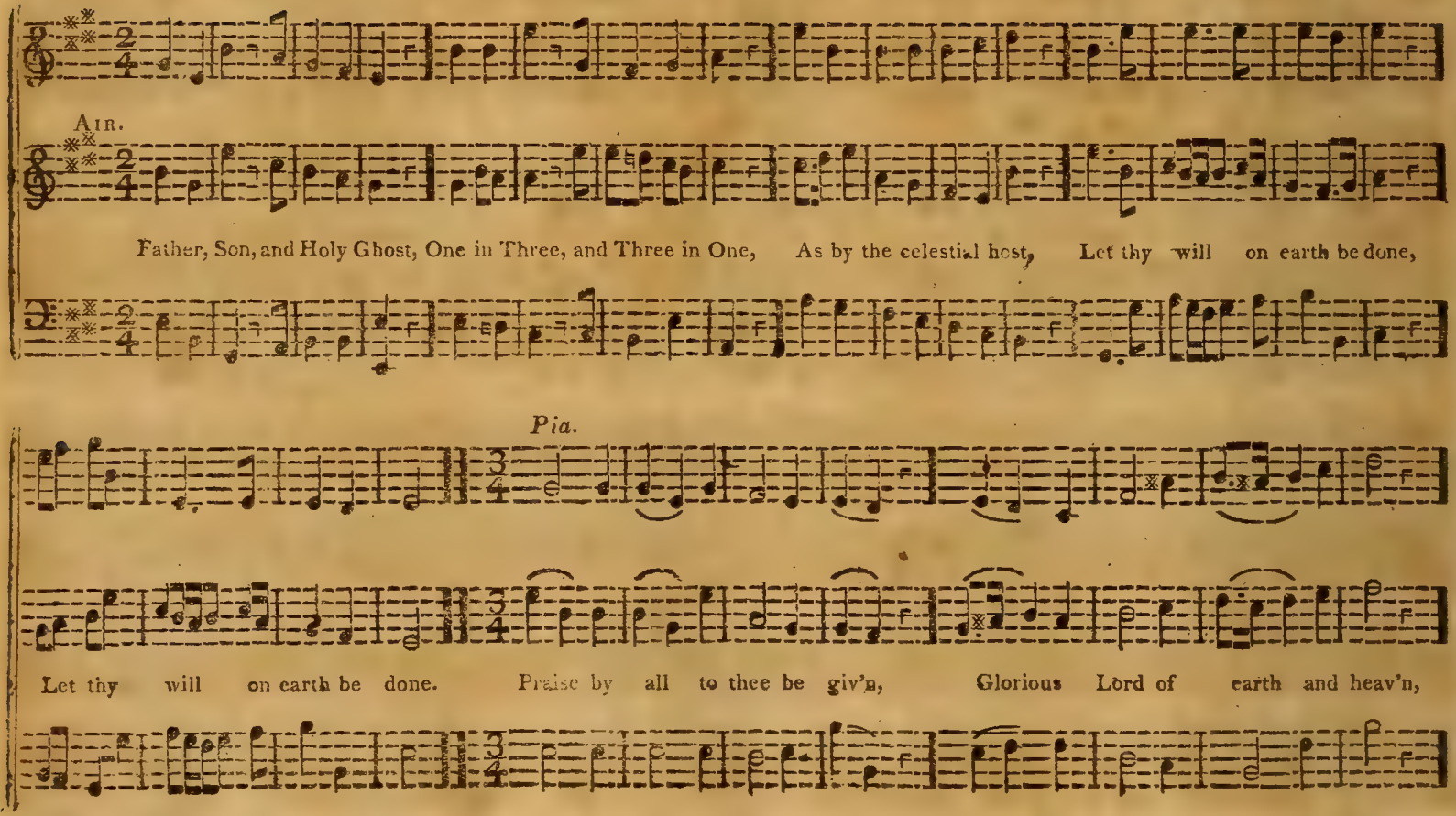
AIR.

Now to the Lord a noble song, Awake, my soul, awake, my tongue, Hosannah to th' Eternal Name, And all his boundless love proclaim.

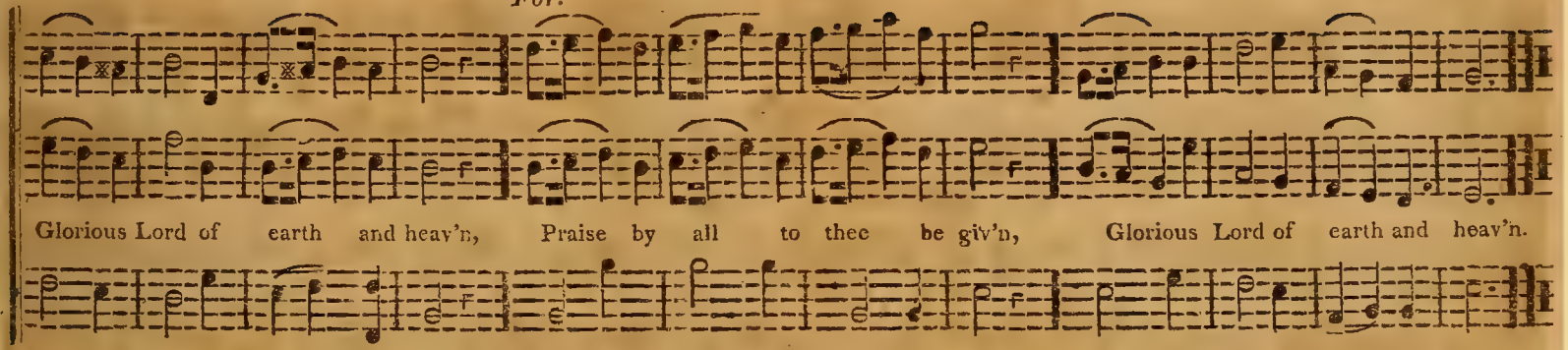
SUTTON. S. M. ✠

A. Williams' Coll.

AIR. Behold, the lofty sky Declares its maker, God, And all the starry works on high, Proclaim his pow'r abroad.

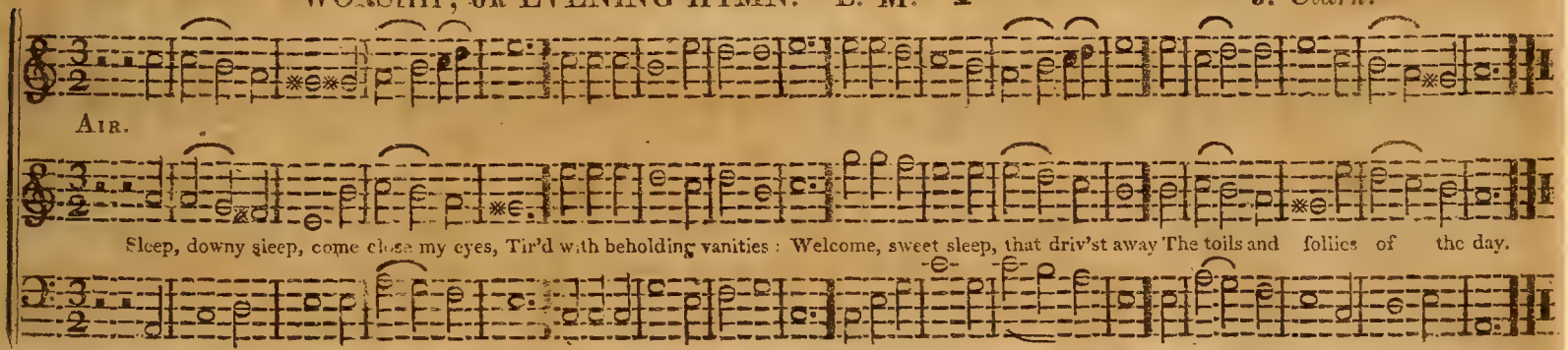

Air.
Father, Son, and Holy Ghost, One in Three, and Three in One, As by the celestial host, Let thy will on earth be done,
Pia.
Let thy will on earth be done. Praise by all to thee be giv'n, Glorious Lord of earth and heav'n,

For.



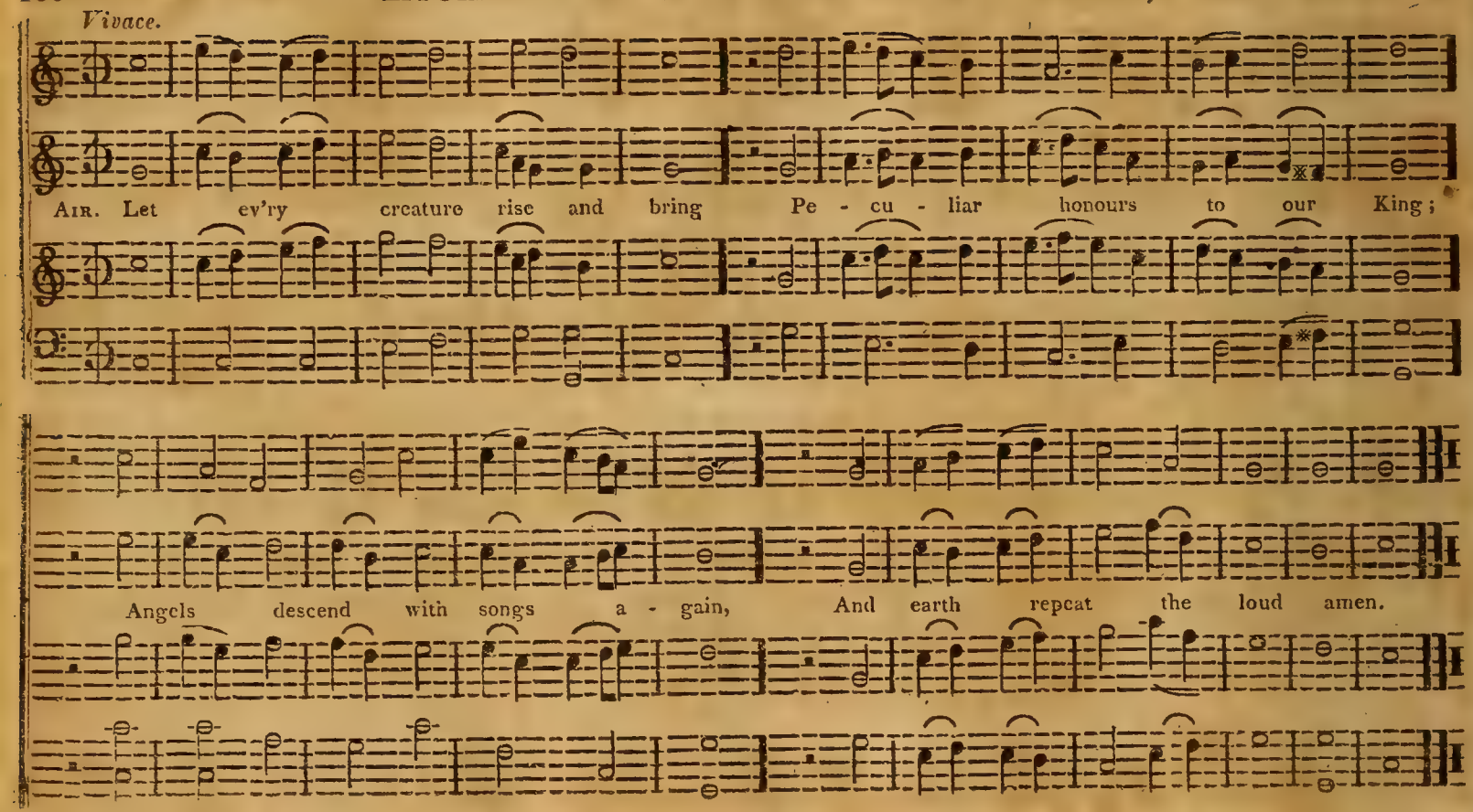
WORSHIP, OR EVENING HYMN. L. M. ♭

J. Clark.

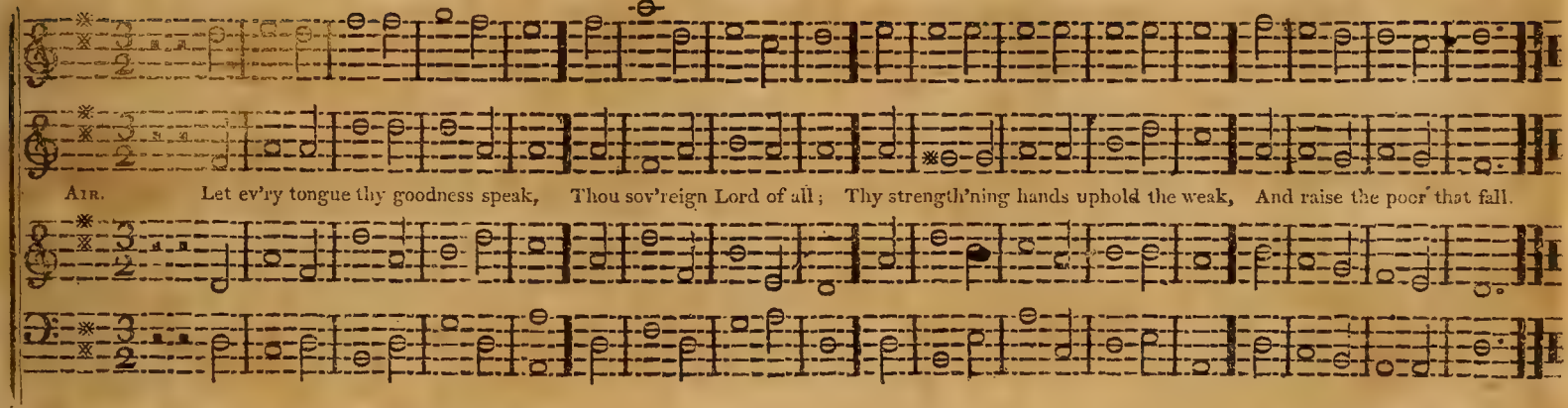


2 On thy soft bosom let me lie,
Forget the world, and learn to die;
O, Israel's watchful Shepherd, spread
Thy guardian angels round my bed.

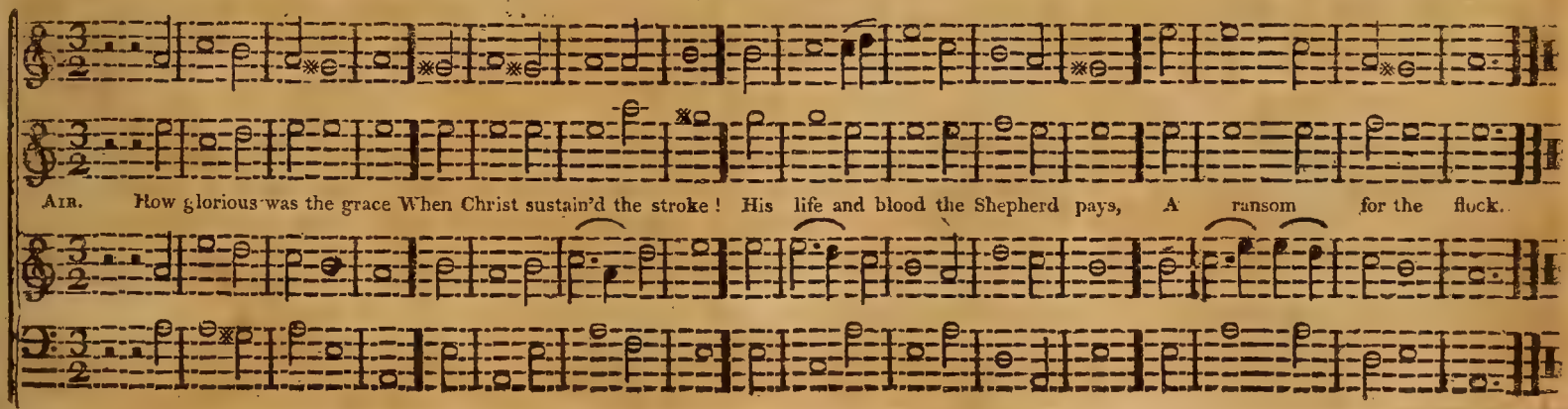
3 Let not the spirits of the air,
Whilst I repose, my soul ensnare;
But guard thy suppliant free from harms,
Clasp'd in thy everlasting arms.

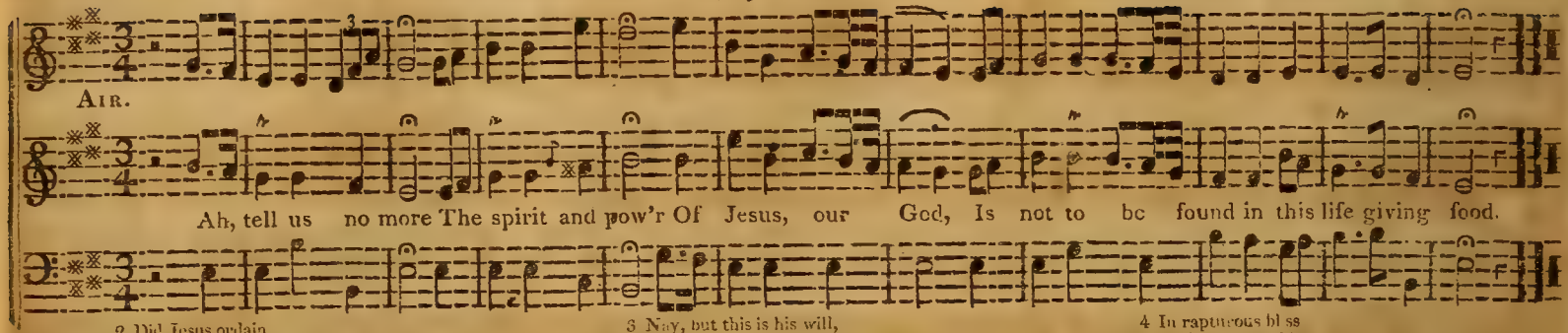

Vivace.
Air. Let ev'ry creature rise and bring Pe - cu - liar honours to our King;
Angels descend with songs a - gain, And earth repeat the loud amen.

LONDON NEW. C. M. ♯ — *Dr. Croft.*



GUILDFORD. S. M. ♮ — *J. Arnold.*





2 Did Jesus ordain
His supper in vain,
And furnish a feast
For none but his earliest servants, to taste?

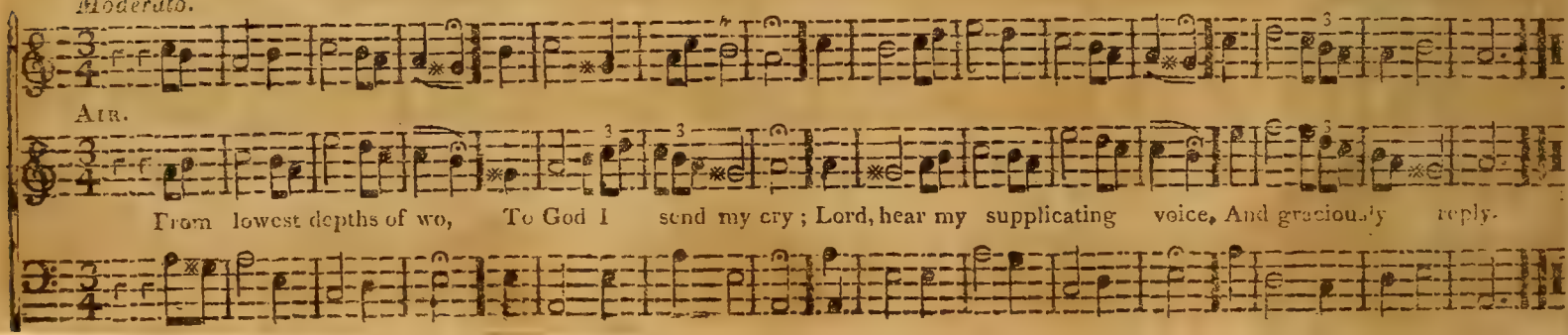
3 Nay, but this is his will,
(We know it and feel)
That we should partake
The banquet, for all he so freely did make.

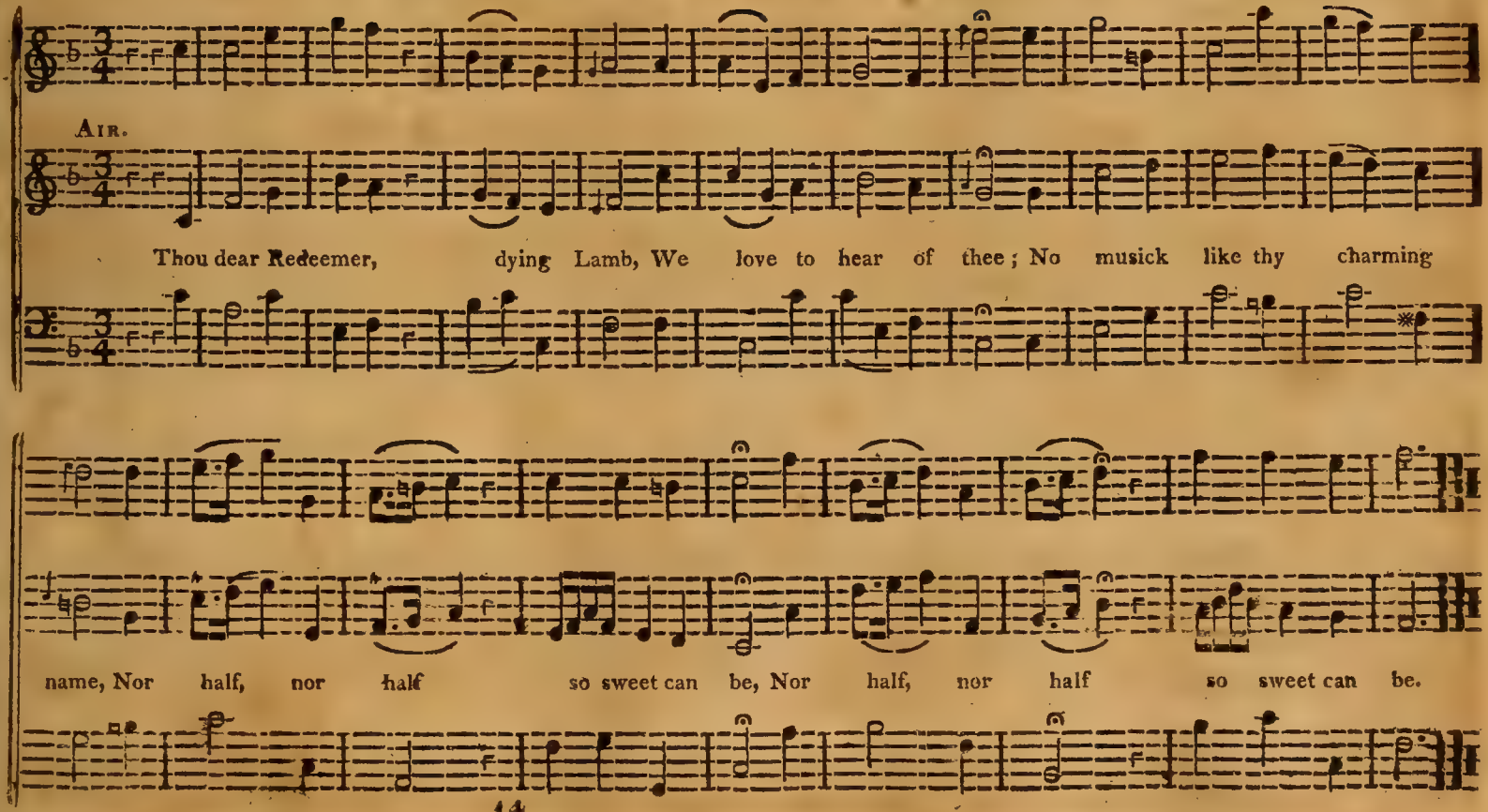
4 In rapturous bliss
He bids us do this;
The joy, it imparts,
Hath witness'd his gracious design in our hearts.

5 'Tis God, we believe,
Who cannot deceive;
The witness of God
Is present, and speaks in the mystical blood.

6 Receiving the bread,
On Jesus we feed;
It doth not appear,
His manner of working, but Jesus is here.

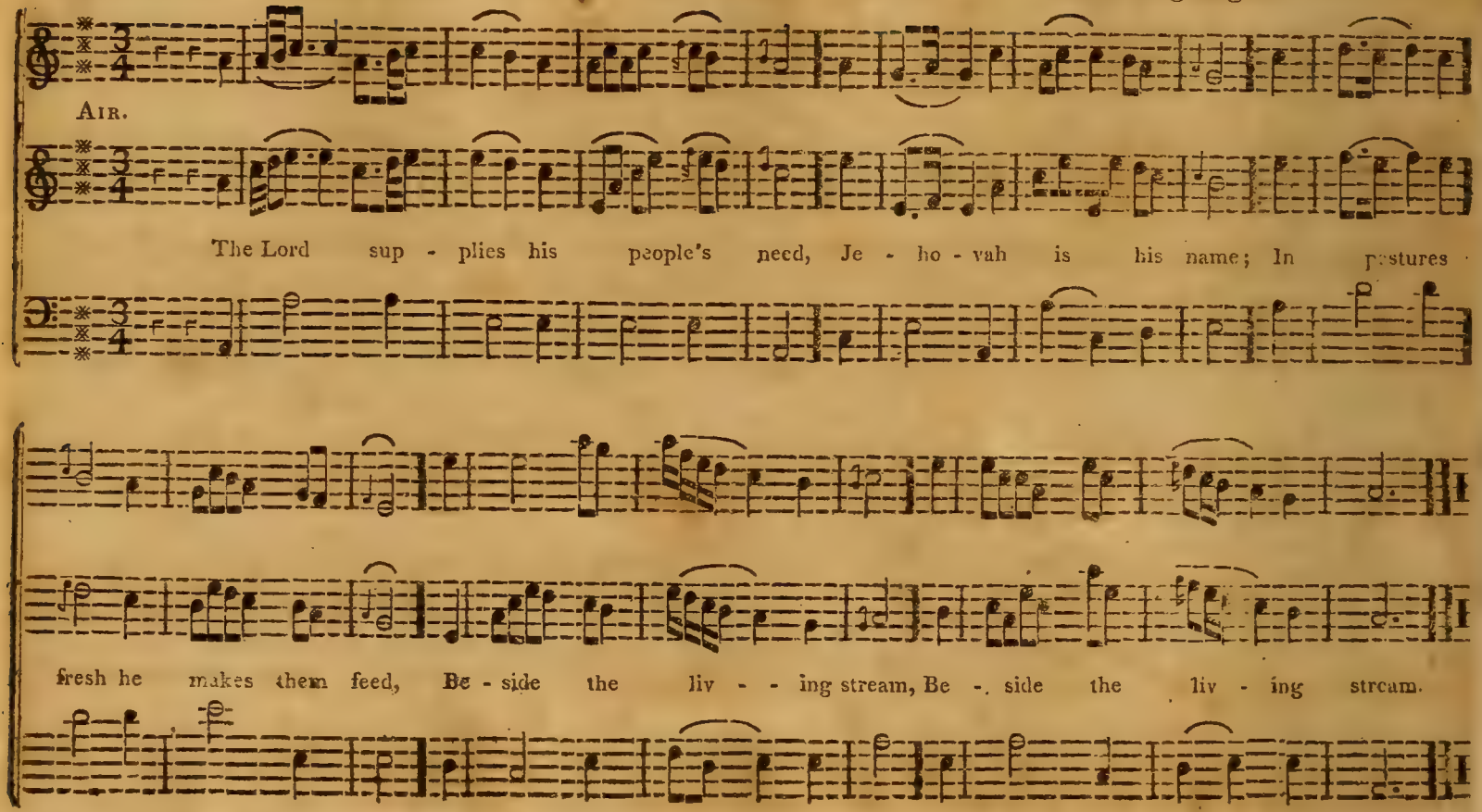
SHIRLEY. S. M. ♭

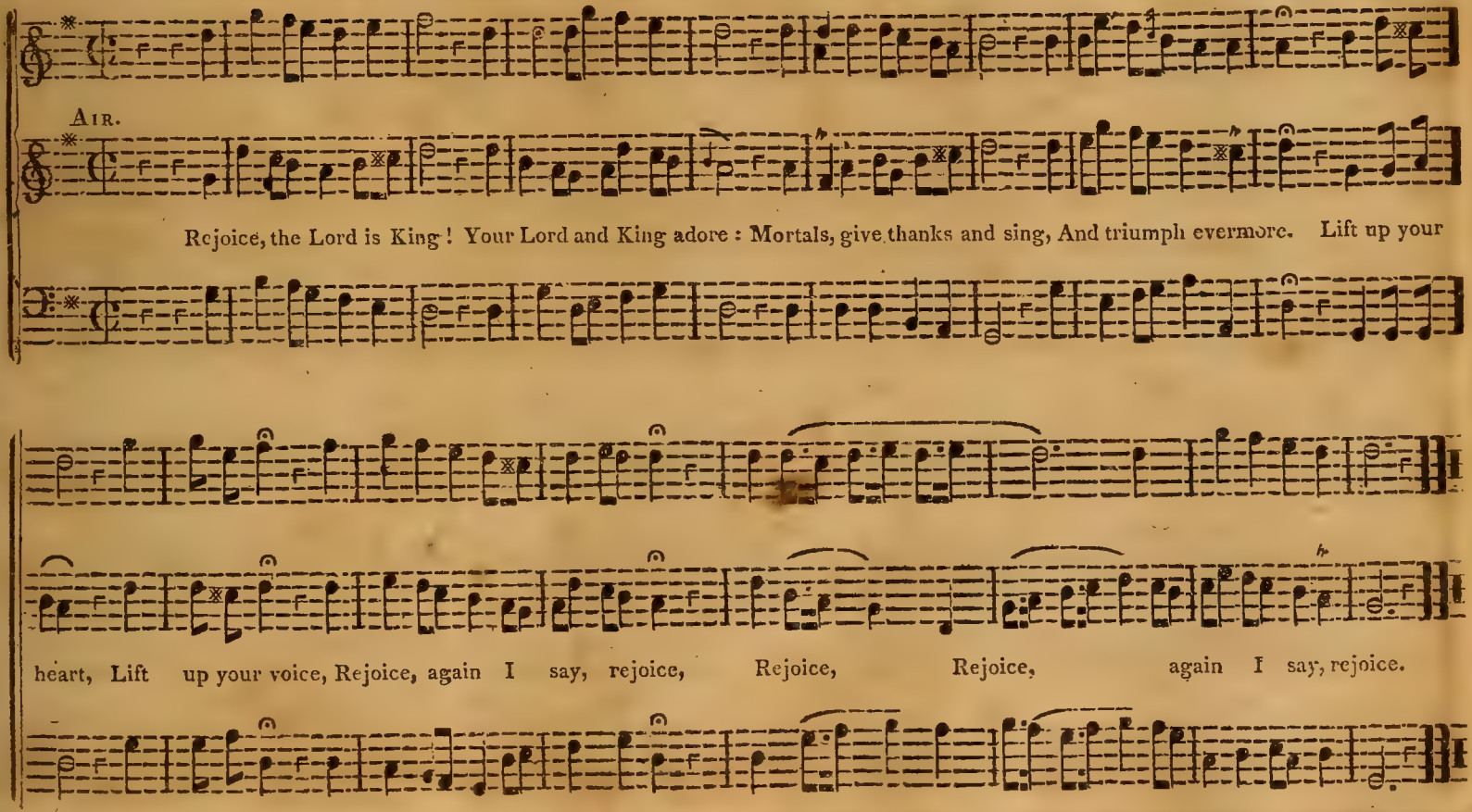


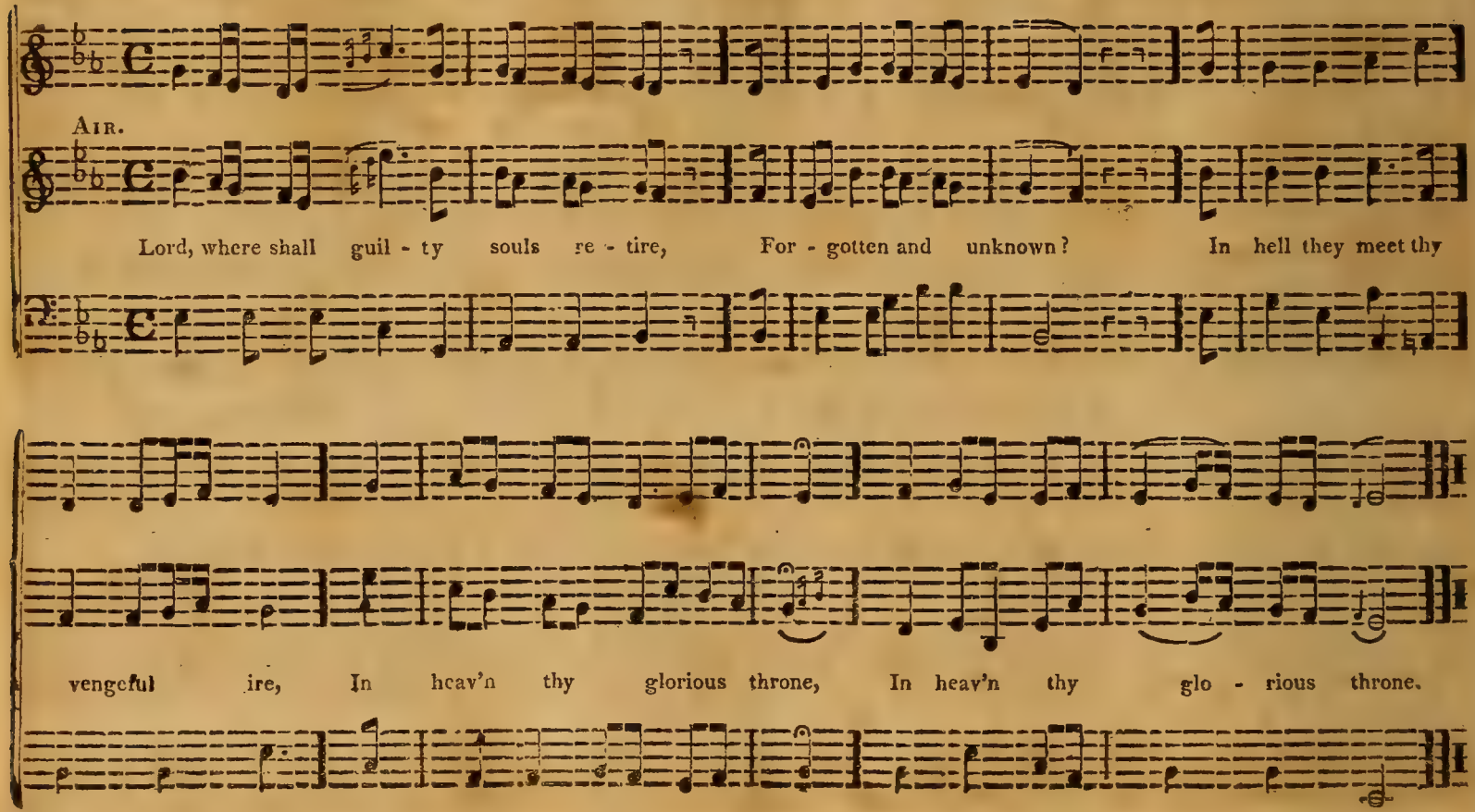

Air.
Thou dear Redeemer, dying Lamb, We love to hear of thee; No musick like thy charming
name, Nor half, nor half so sweet can be, Nor half, nor half so sweet can be.

HARTFORD. C. M.

Dr. Heighington.

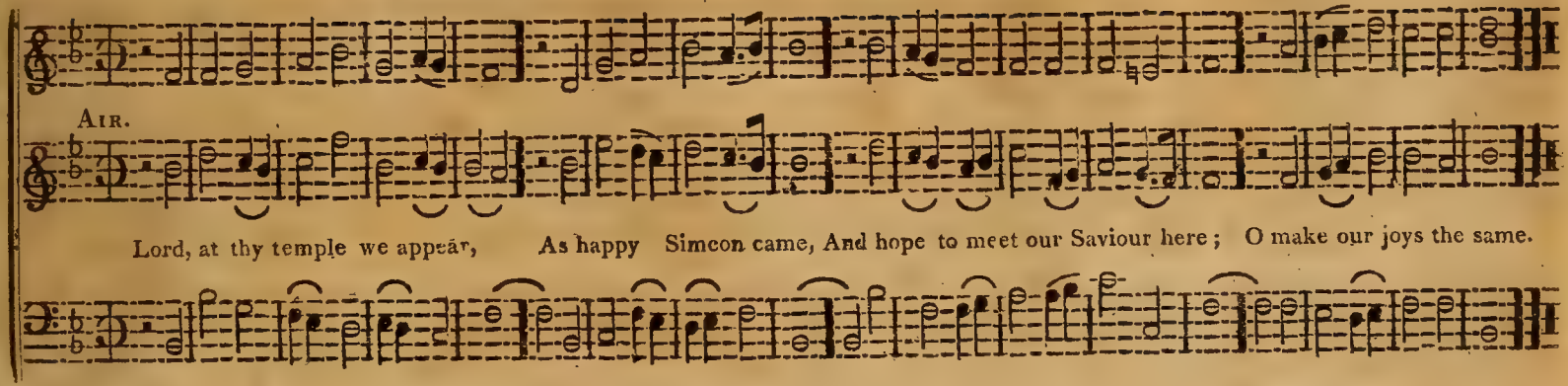



Air.
Rejoice, the Lord is King! Your Lord and King adore: Mortals, give thanks and sing, And triumph evermore. Lift up your
heart, Lift up your voice, Rejoice, again I say, rejoice, Rejoice, Rejoice, again I say, rejoice.


Air.
Lord, where shall guil - ty souls re - tire, For - gotten and unknown? In hell they meet thy
vengeful ire, In heav'n thy glorious throne, In heav'n thy glo - rious throne.

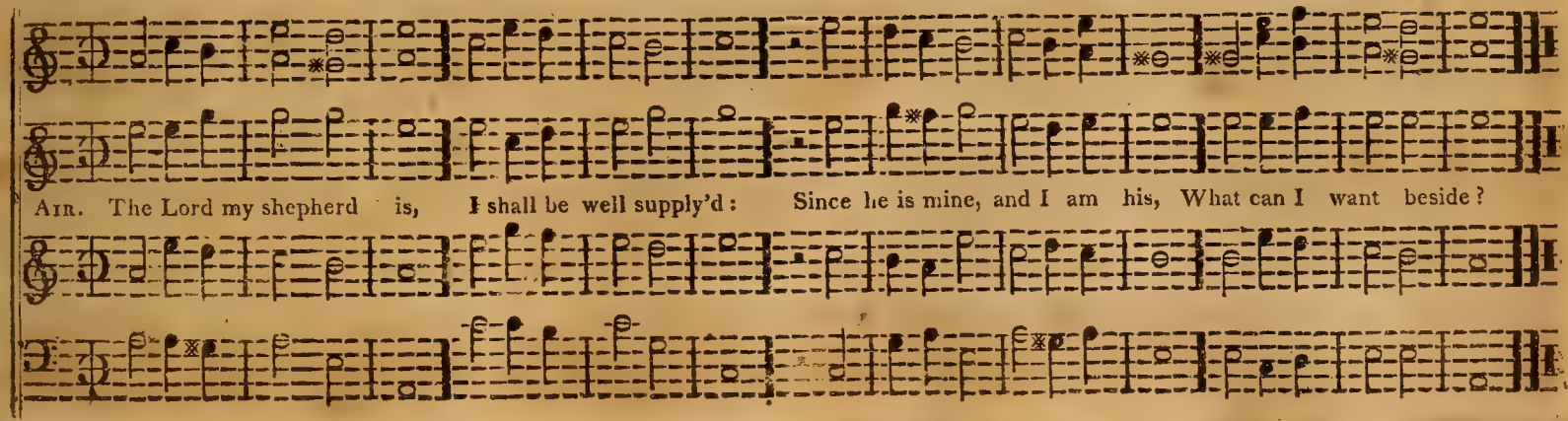
WALTHAM. C. M. ♯

Dr. Green.



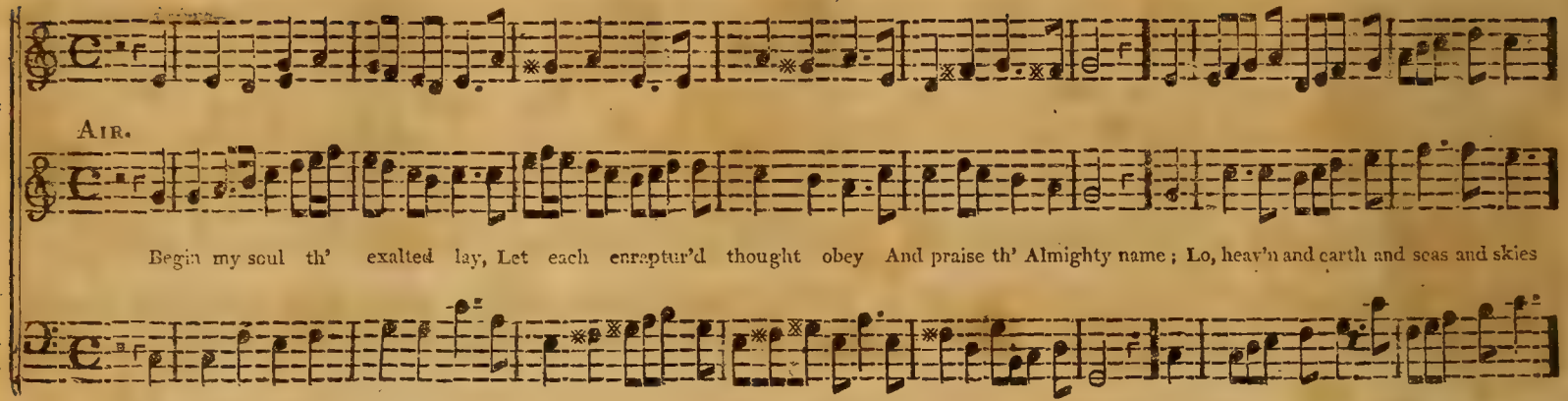
AYLESBURY. S. M. ♭

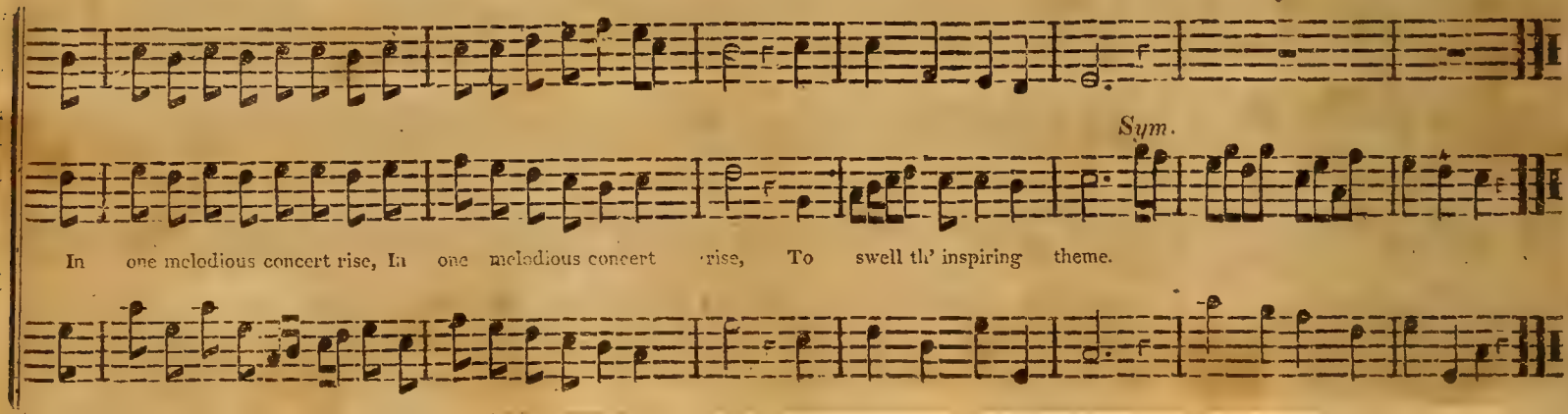
J. Chetham.

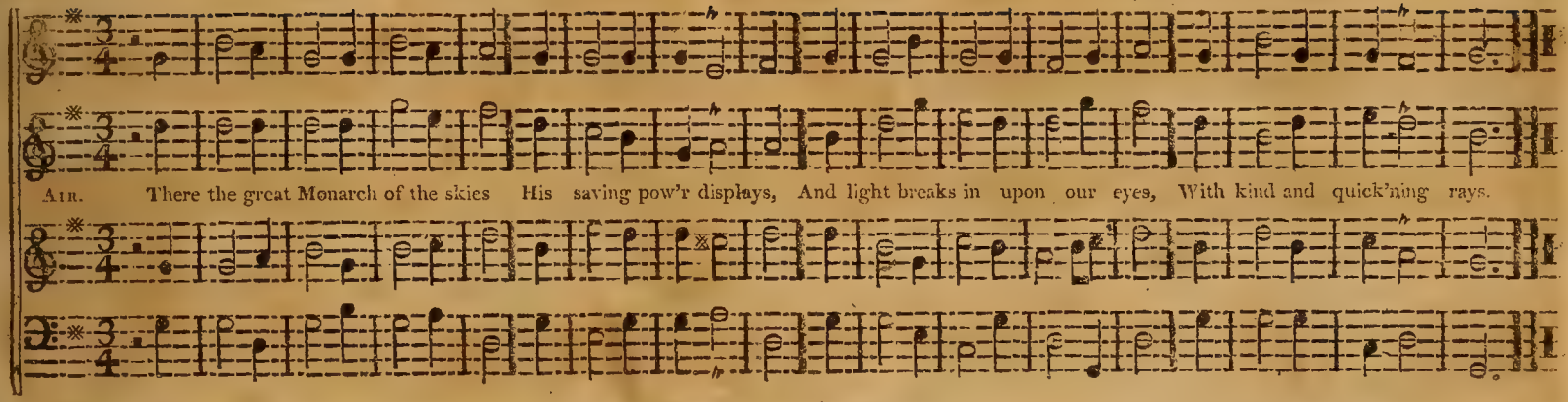


WAINFLEET. 6 8, 8 & 6. ✠

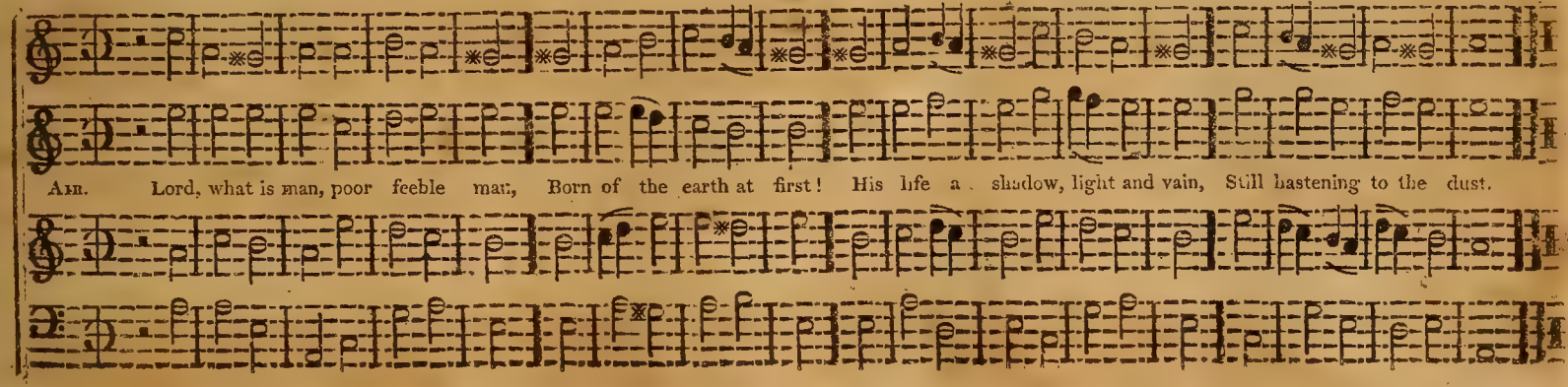
W. Wood.





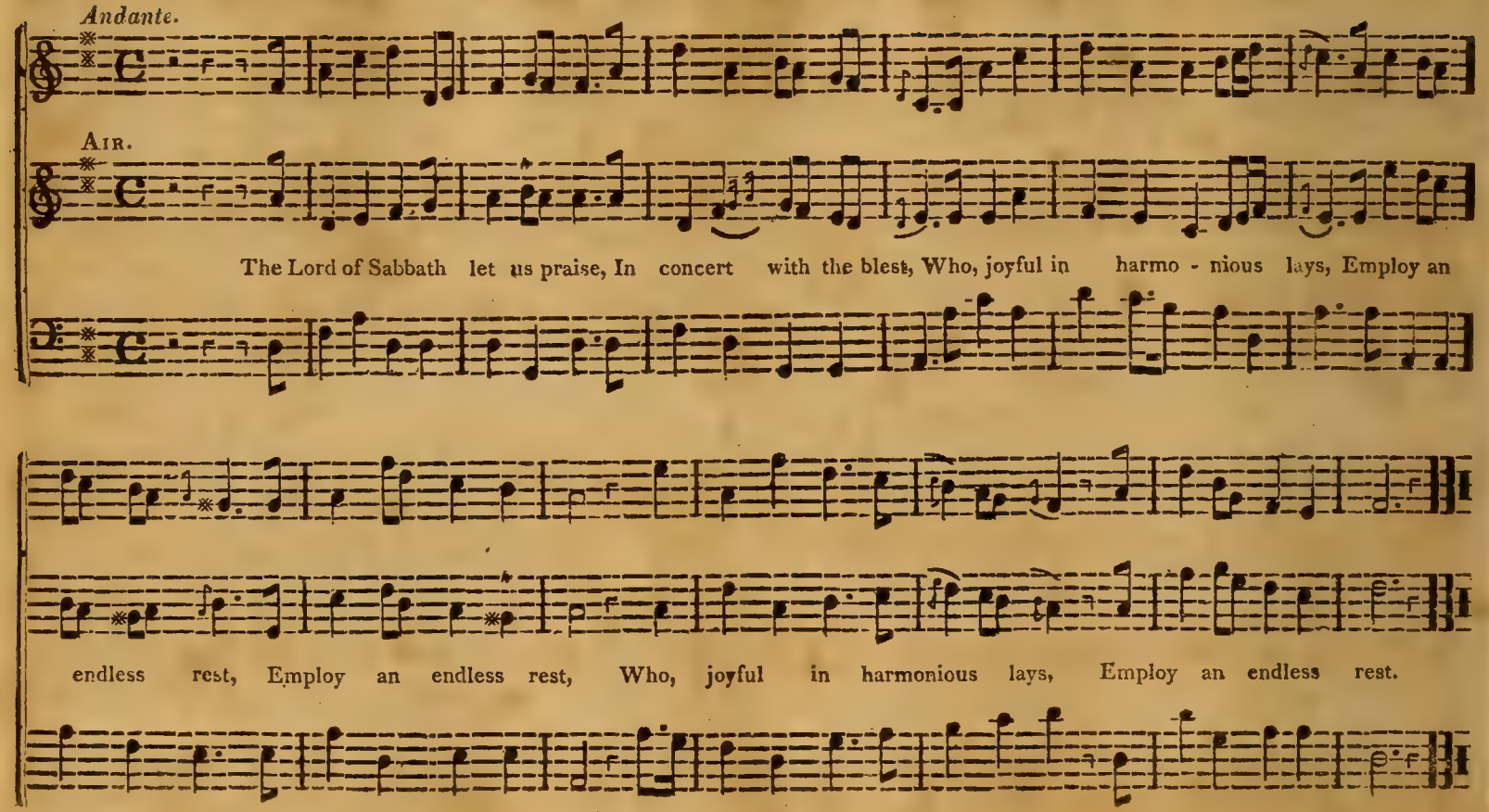


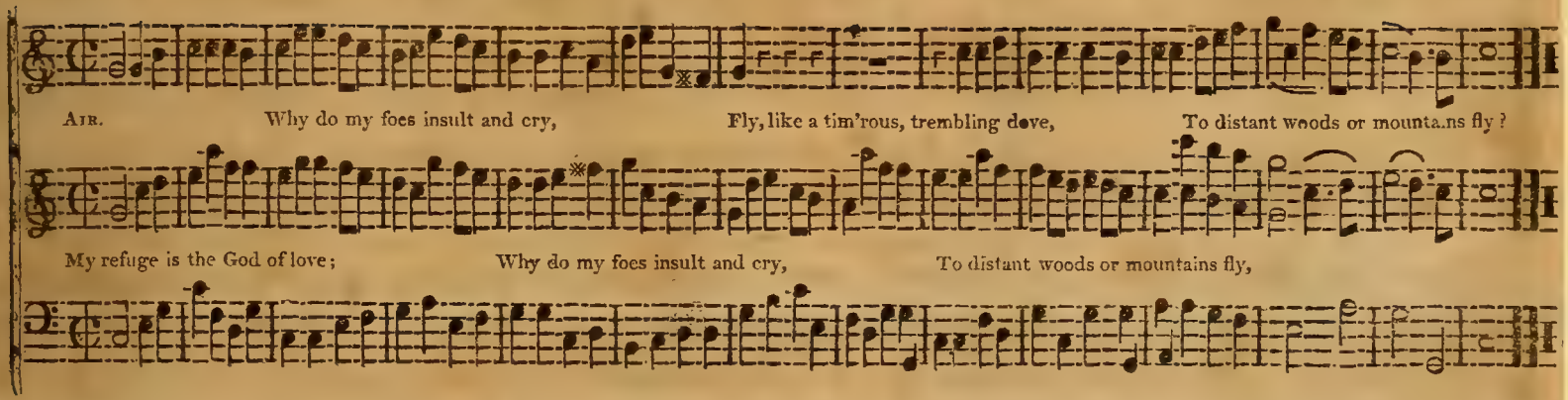
WENDOVER, OR STANDISH. C. M. ♭ *W. Tansur's Coll.*



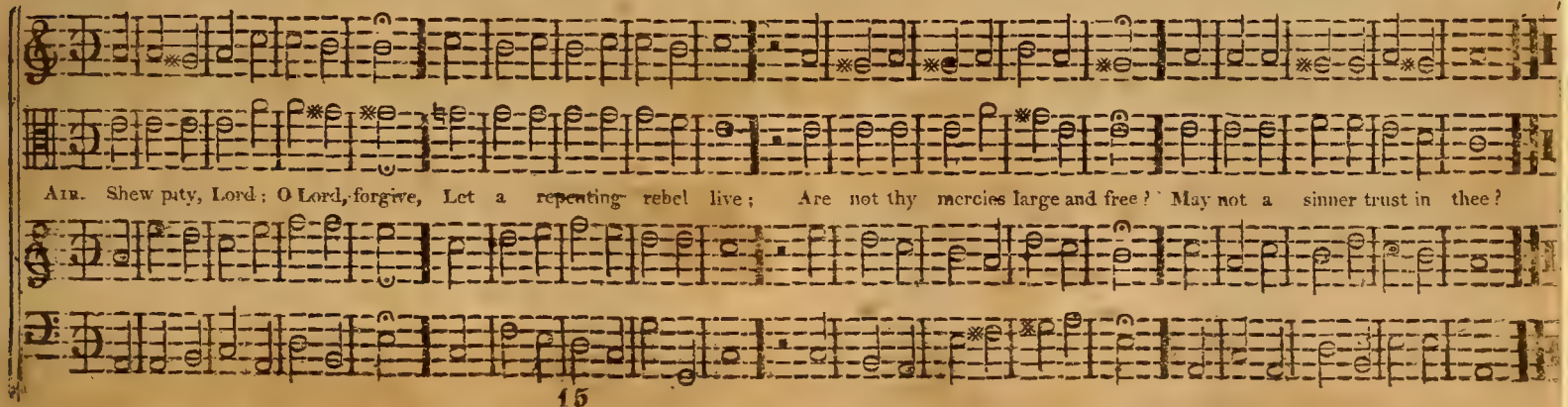
WINDSOR. C. M.

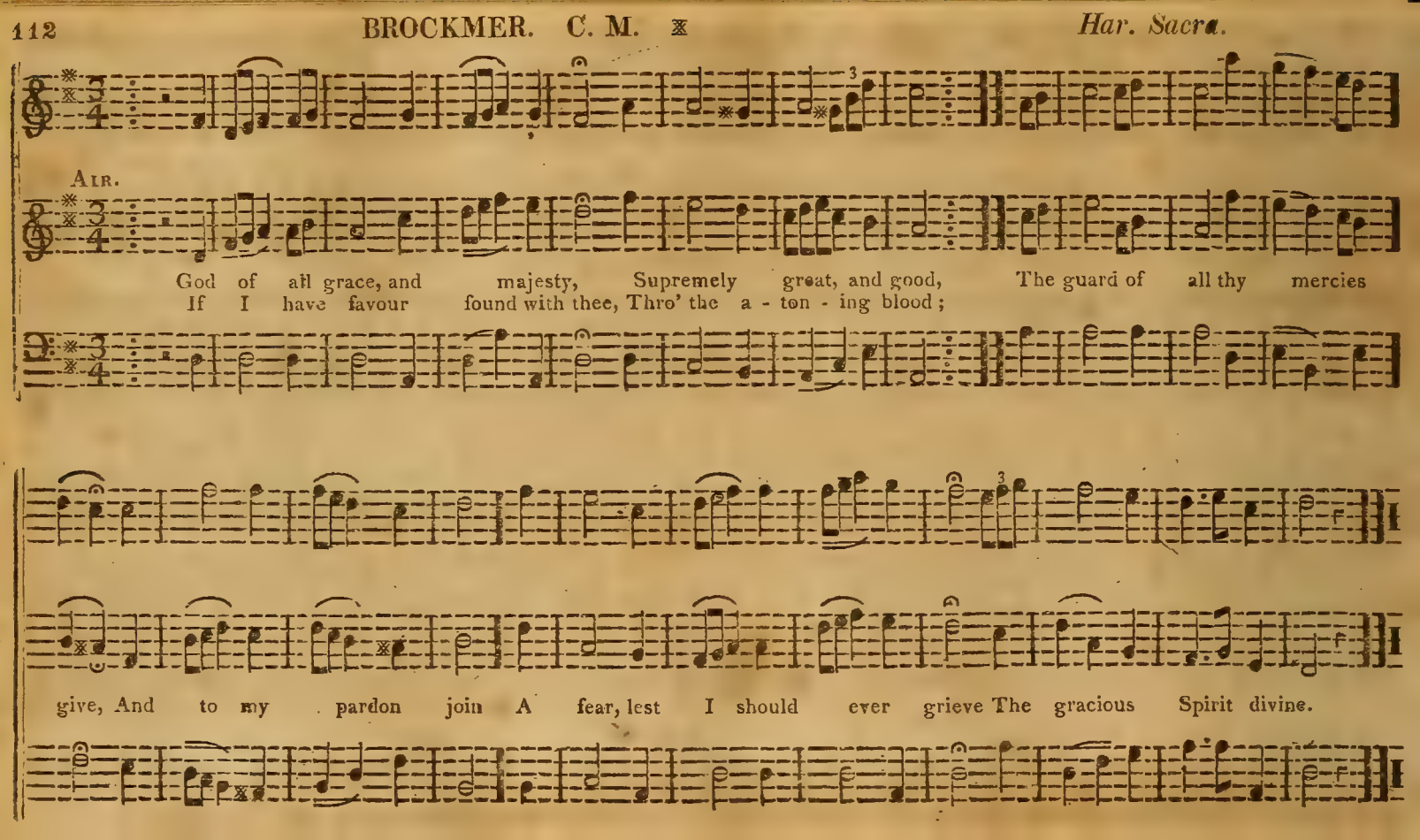
Dr. Madan.

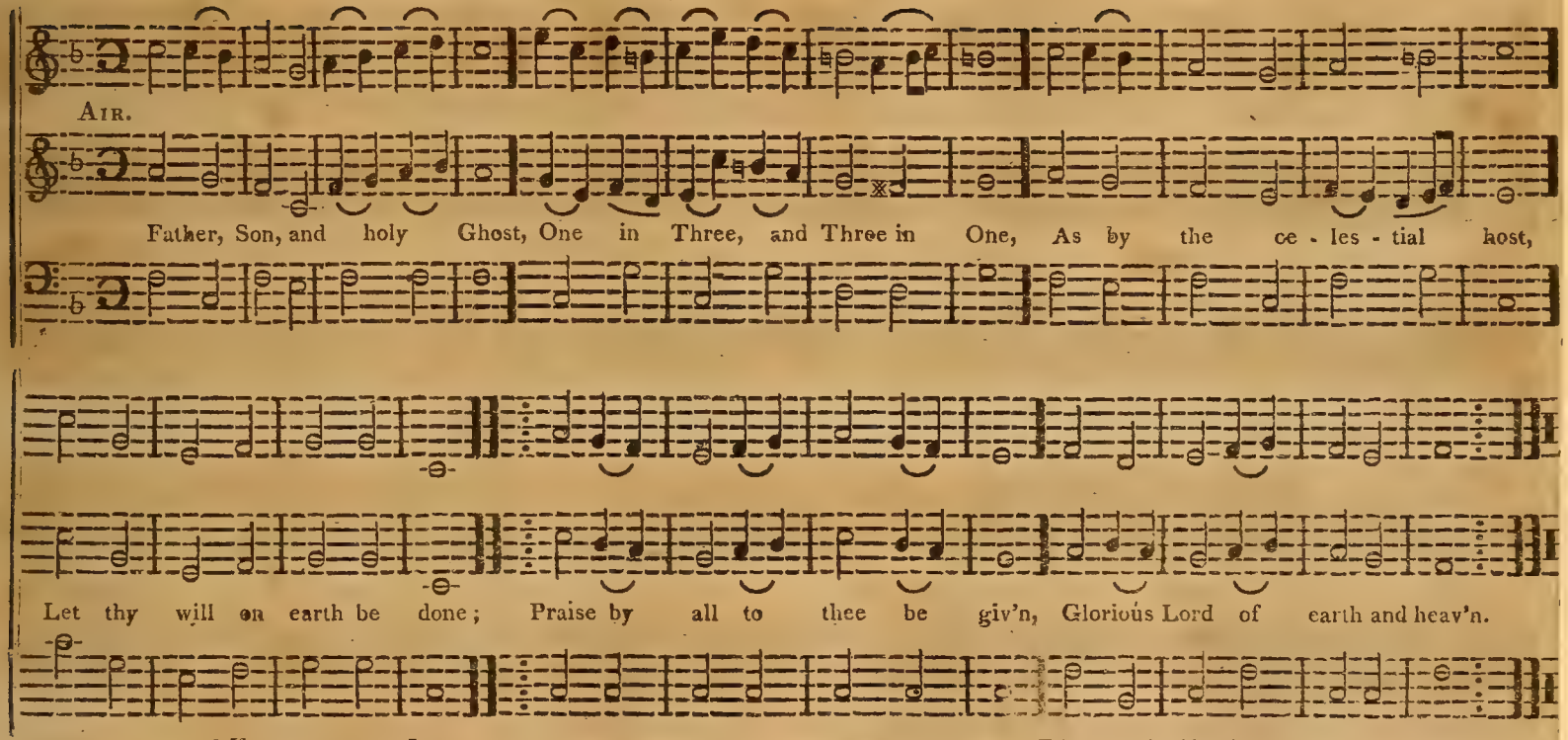




CONTRITION. L. M. ♭ W. Wood.




Air.
God of all grace, and majesty, Supremely great, and good, The guard of all thy mercies
If I have favour found with thee, Thro' the a - ton - ing blood;
give, And to my pardon join A fear, lest I should ever grieve The gracious Spirit divine.

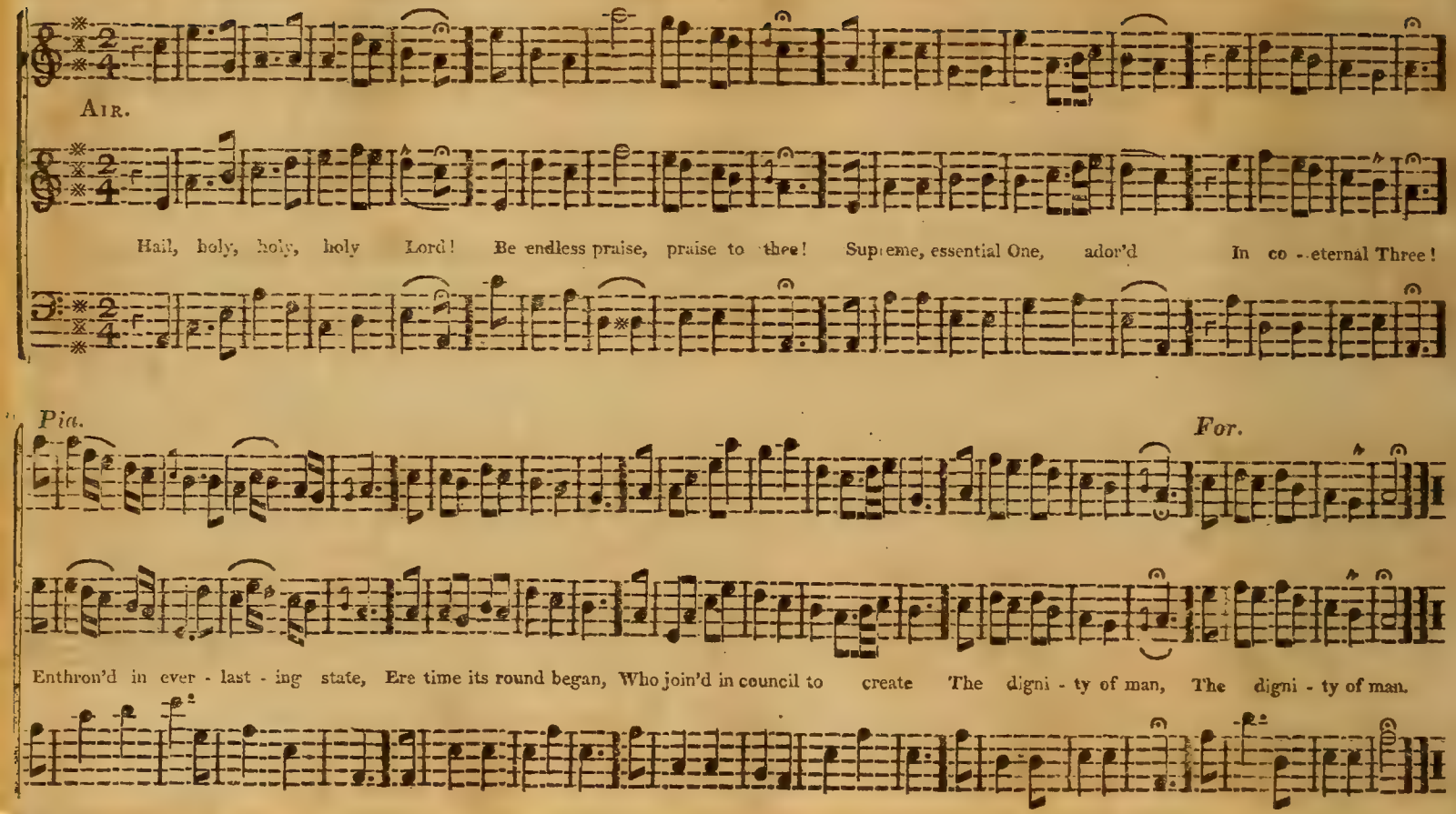


2 If so poor a worm, as I,
May to thy great glory live;
All my actions sanctify,
All my words and thoughts receive;
Claim me for thy service, claim
All I have, and all I am.

3 Take my soul and body's powers,
Take my mem'ry, mind, and will,
All my goods, and all my hours,
All I know, and all I feel,
All I think, and speak, and do;
Take my heart; but make it new.

KINGSTON. C. M.

Dr. Madan.

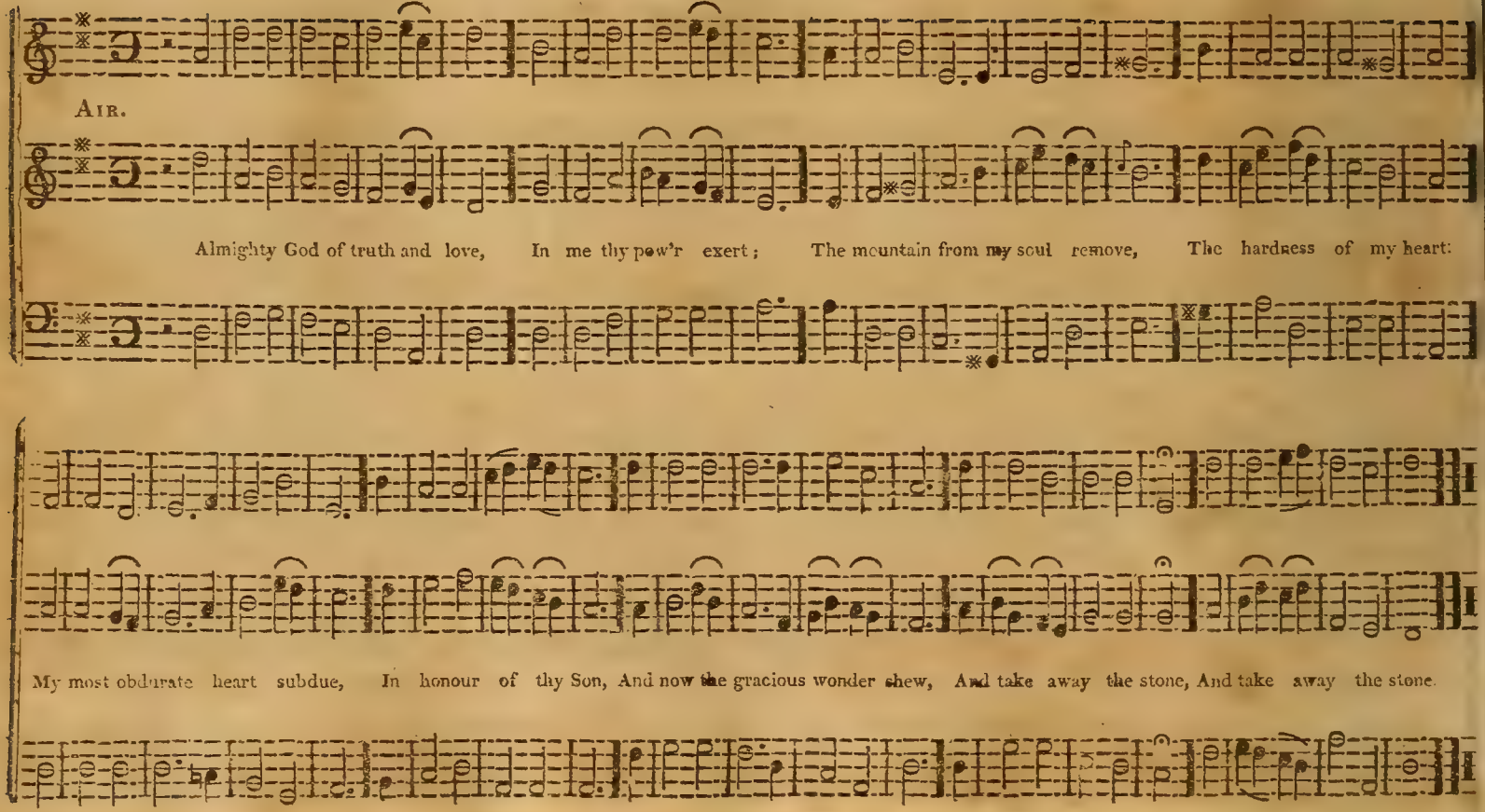


Moderato.

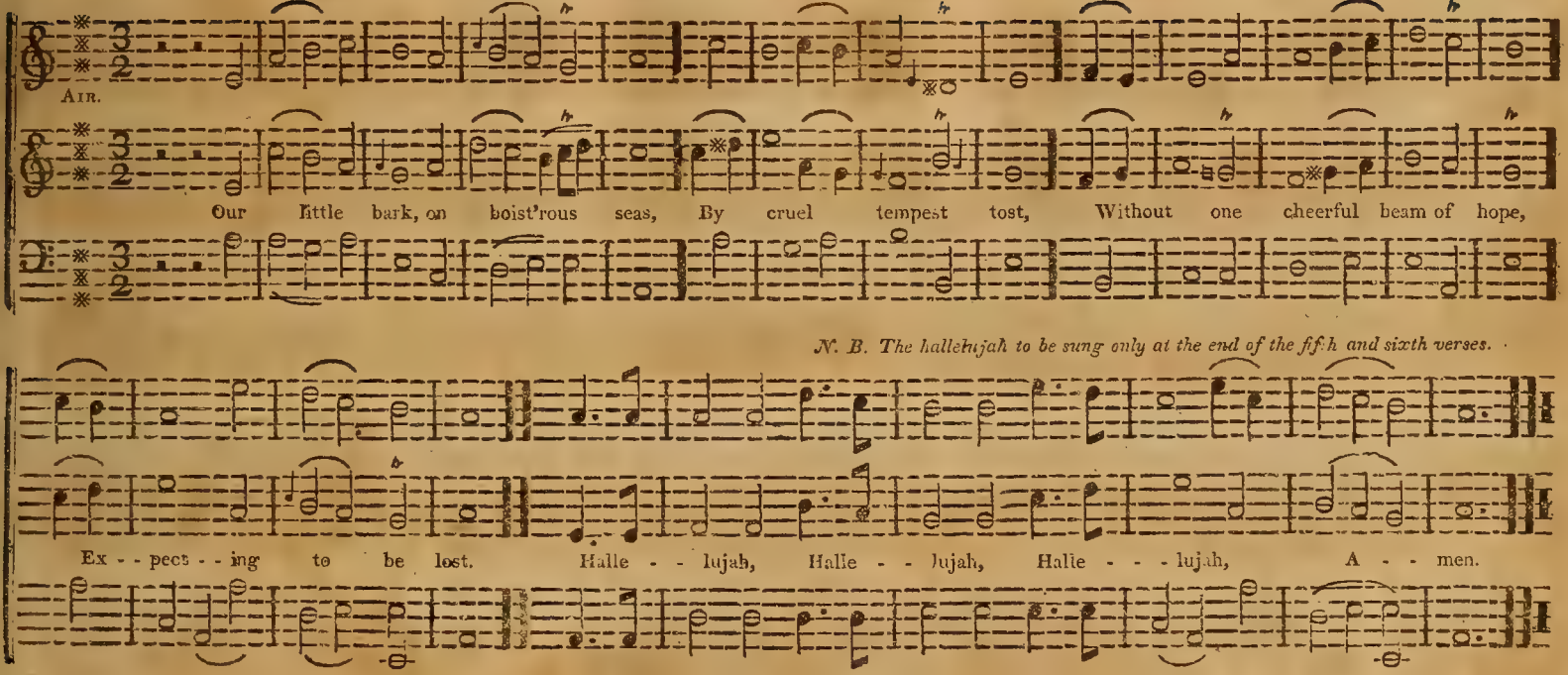
AIR.

When, with my mind devoutly press'd, Dear Saviour, my revolving breast Would past offences trace;

Trembling, I make the black review; Yet pleas'd, behold, admiring too, The power, the power, the power of changing grace!


Air.
Almighty God of truth and love, In me thy pow'r exert; The mountain from my soul remove, The hardness of my heart:
My most obdurate heart subdue, In honour of thy Son, And now the gracious wonder shew, And take away the stone, And take away the stone.

HYMN OF THANKSGIVING FOR DELIVERANCE IN A STORM.



2 We to the Lord in humble pray'r
Breath'd out our sad distress;
Though feeble, yet with contrite hearts
We begg'd return of peace.

3 With pitying eyes, the Prince of Grace
Beheld our helpless grief;
He saw, and (O amazing love!)
He came to our relief.

4 The stormy winds did cease to blow,
The waves no more did roll;
And soon again a placid sea
Spoke comfort to each soul.

5 Oh! may our grateful, trembling hearts
Sweet hallelujahs sing
To him who hath our lives preserv'd,
Our Saviour and our King.

6 Let us proclaim to all the world,
With heart and voice, again,
And tell the wonders he hath done
For us, the sons of men.

DIRGE. 10's.

G. F. Handel.

Adagio. *Pia.*

AIR.

Few are our days, those few we dream away, Sure is our fate, to moulder in the clay.

For. *Pia.* *For.* *Pia.*

Rise, immortal soul, Above thine earthly fate, Time yet is thine, but soon it is too late.

2 Lo midnight's gloom invites the pensive mind,
Pale is the scene, but shadows there you'll find:
Rise, immortal soul, shun gl-oms, pursue thy flight,
Lest hence thy fate be like the gloomy night.

3 Hark from the grave, oblivion's doleful tones,
There shall our names be mouldered like our bones.
Rise, immortal soul, that hence thy fame may shine,
Time flies and ends, eternity is thine.

Amoroso.

AIR. Mine int'rest in his heav'nly love, Exceeds the blessings of the vine.

Let him embrace my soul, and prove The voice that tells me thou art mine, On thee th' anointing

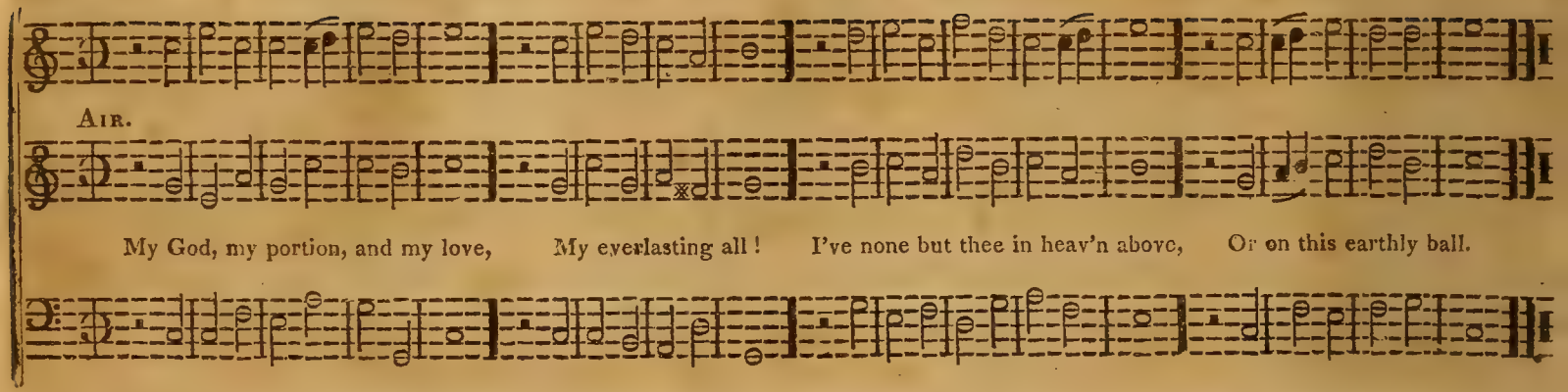
Pia. *For.*

And spread the savour of his name; Draws virgin souls to meet thy face,

spirit came, That oil of gladness, and of grace Draws virgin souls to meet thy face.

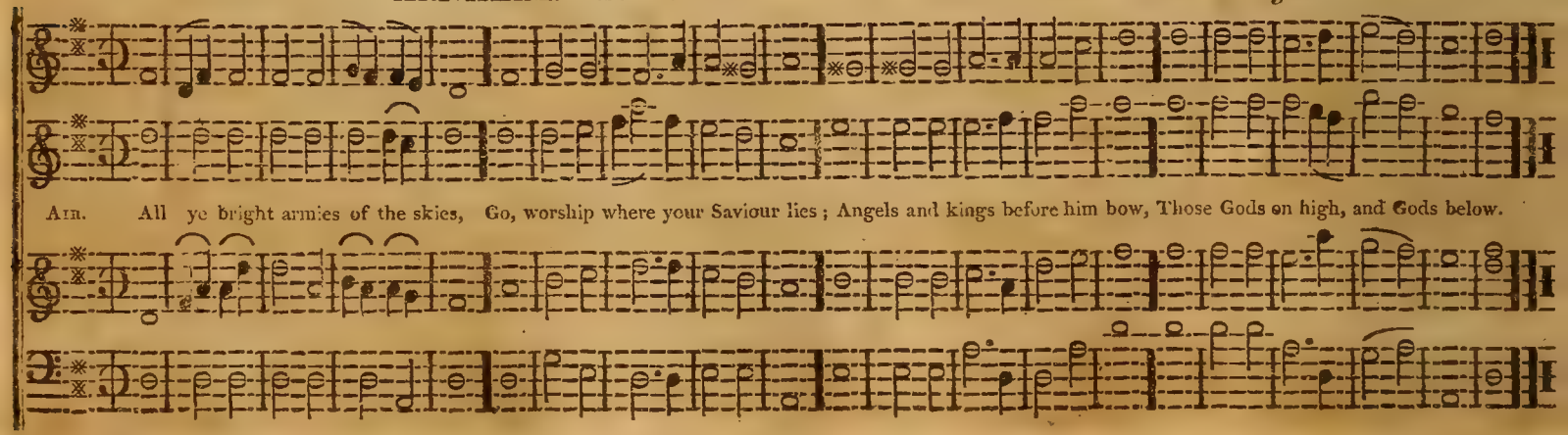
St. ANN's. C. M. ✠

Dr. Croft.



ARNHEIM. L. M. ✠

S. Holyoke.



Moderato.

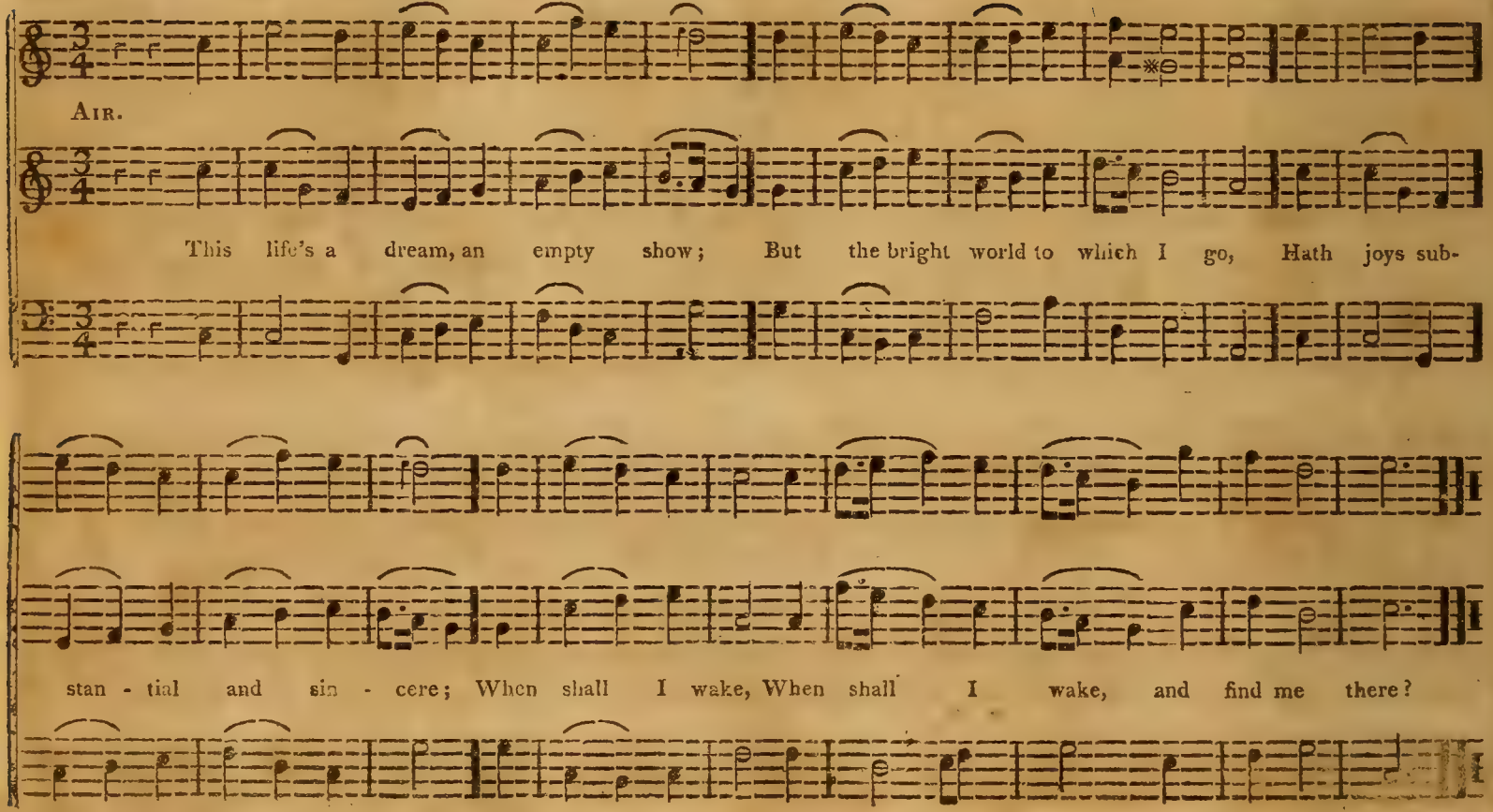
GEORGIA. C. M. ♭

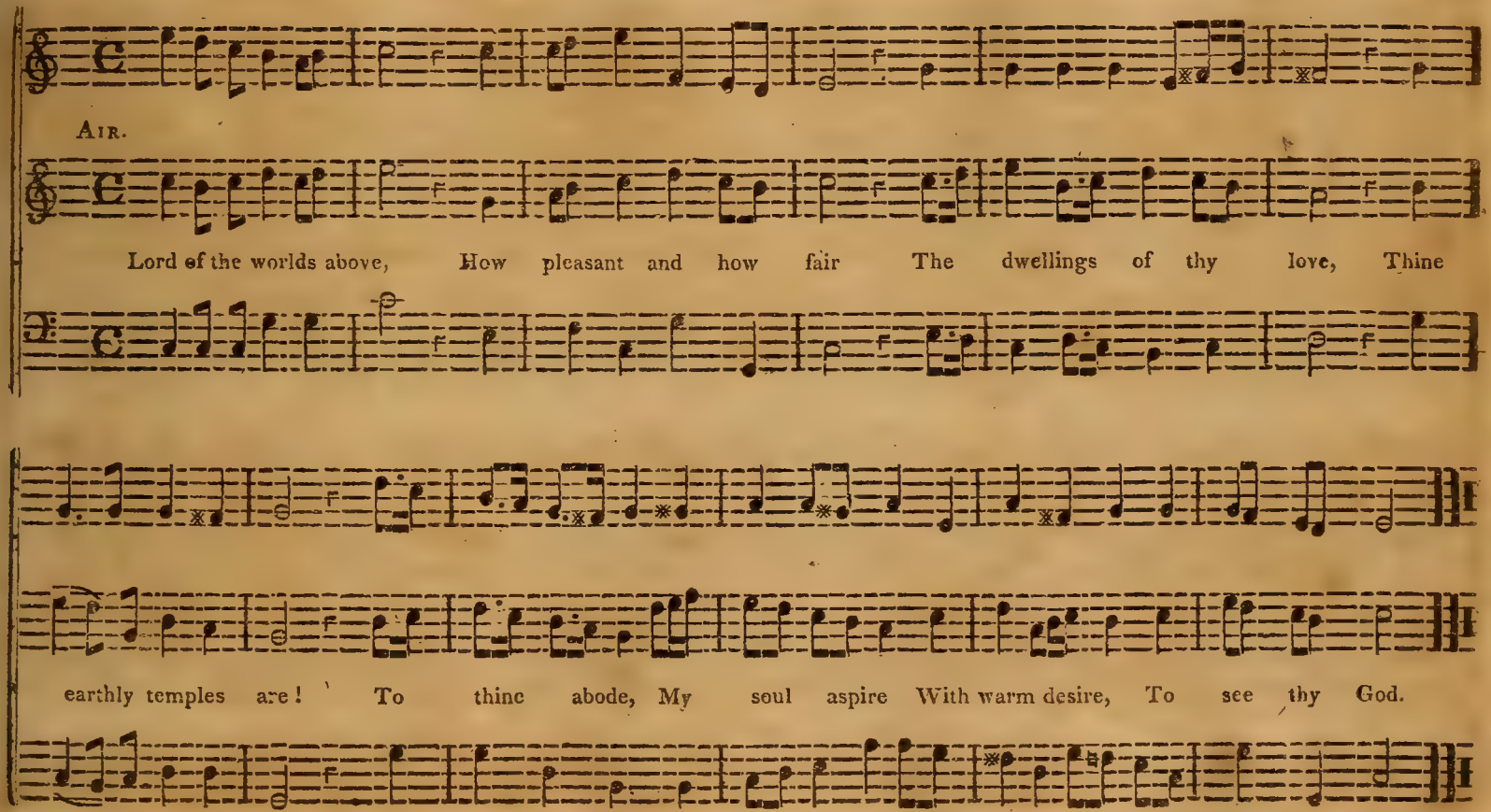
AIR. How vain are all things here below, How false and yet how fair! Each pleasure has its poison too, And ev'ry sweet a snare.

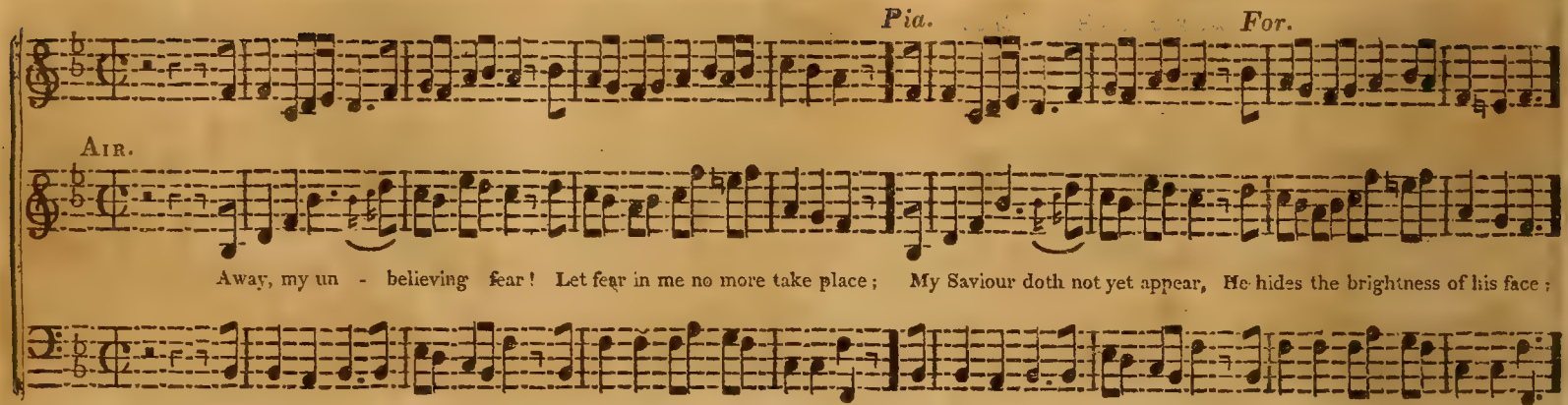
PUTNEY. L. M. ♭

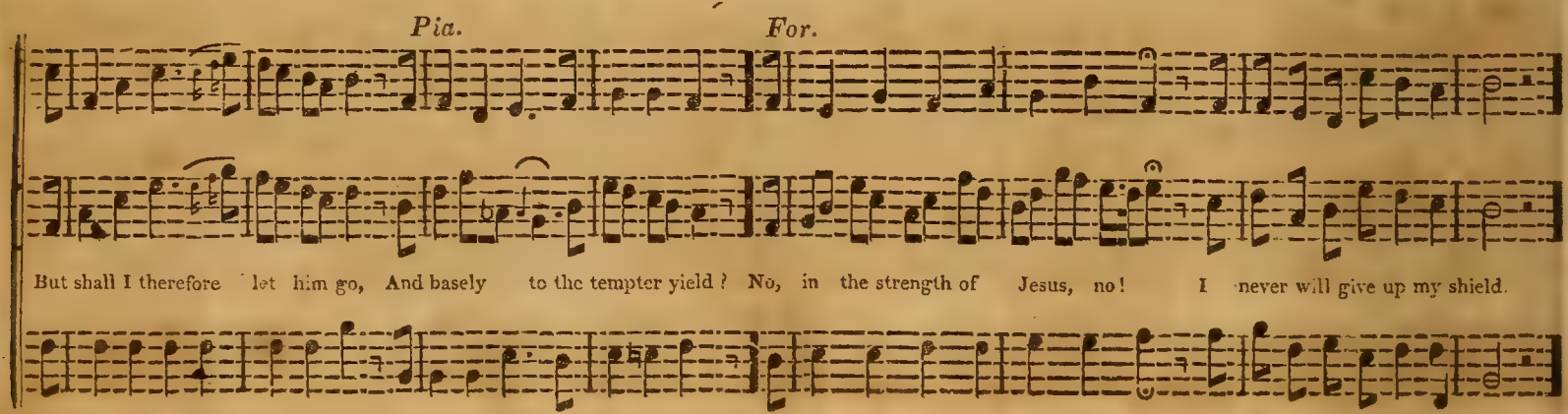
I. Smith.

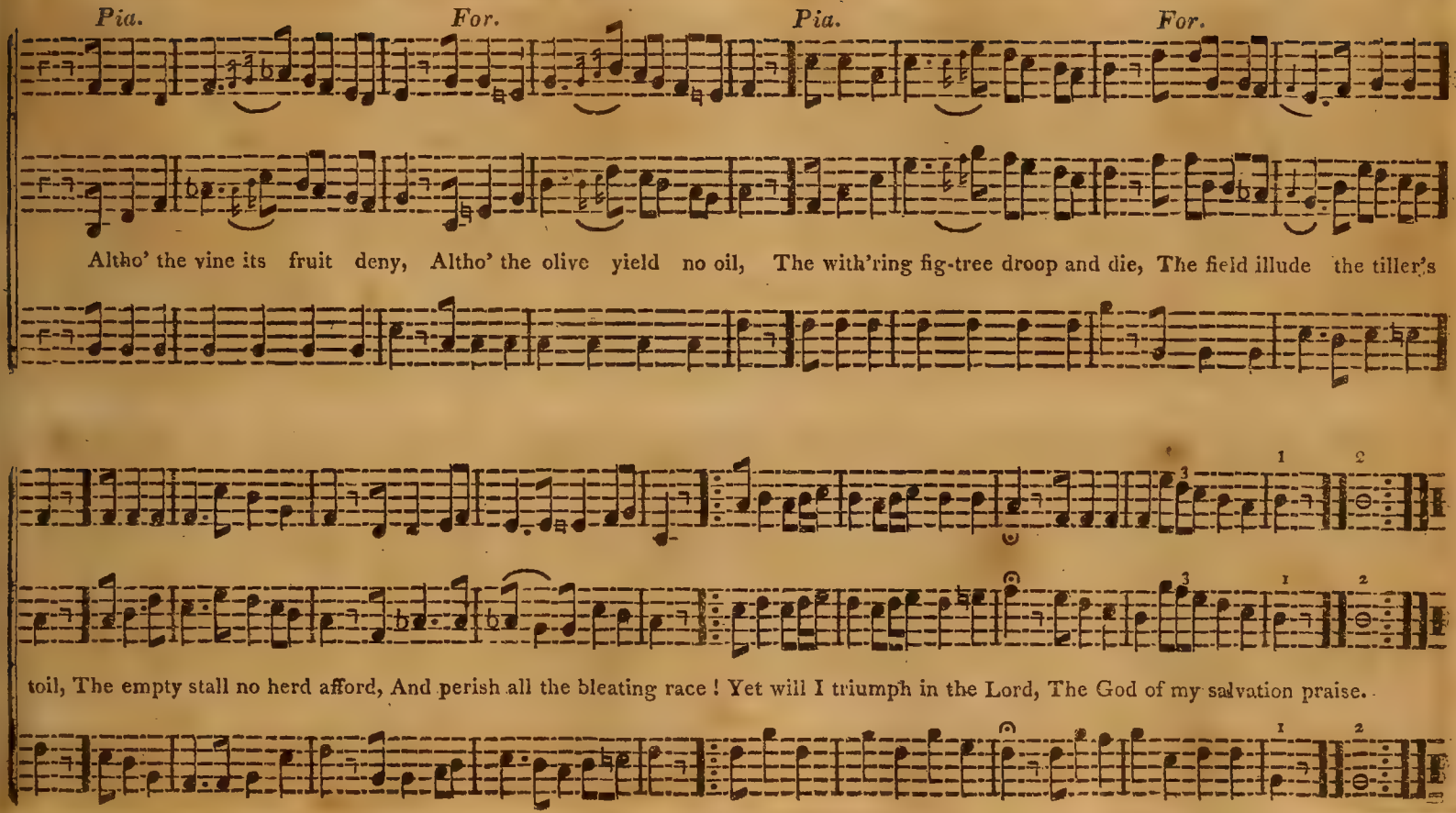
AIR. Man has a soul of vast desires; He burns within with restless fires; Tost to and fro, his passions fly, From vani - ty to vanity.

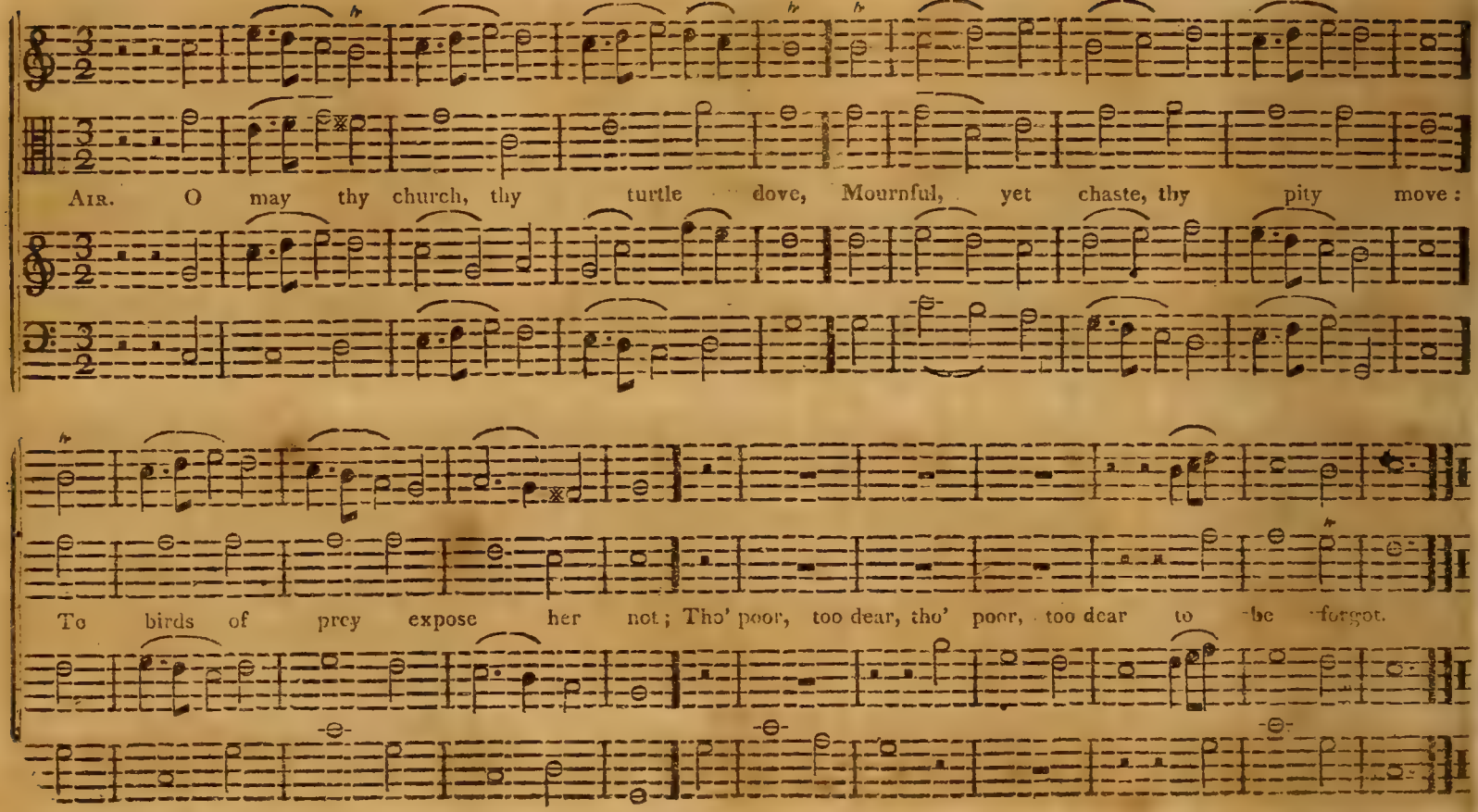

Air.
This life's a dream, an empty show; But the bright world to which I go, Hath joys sub-
stan - tial and sin - cere; When shall I wake, When shall I wake, and find me there?

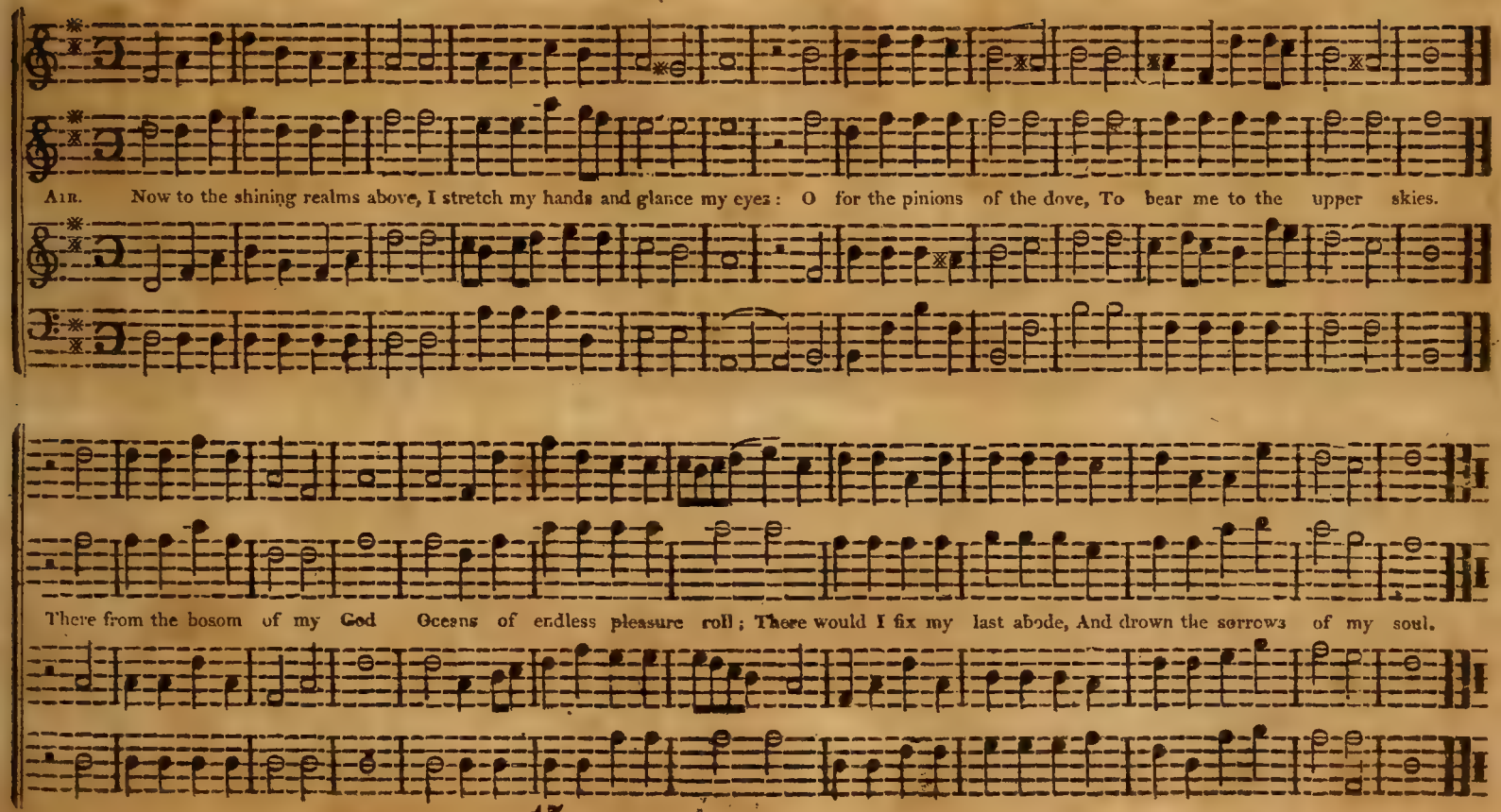

Air.
Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thine
earthly temples are! To thine abode, My soul aspire With warm desire, To see thy God.

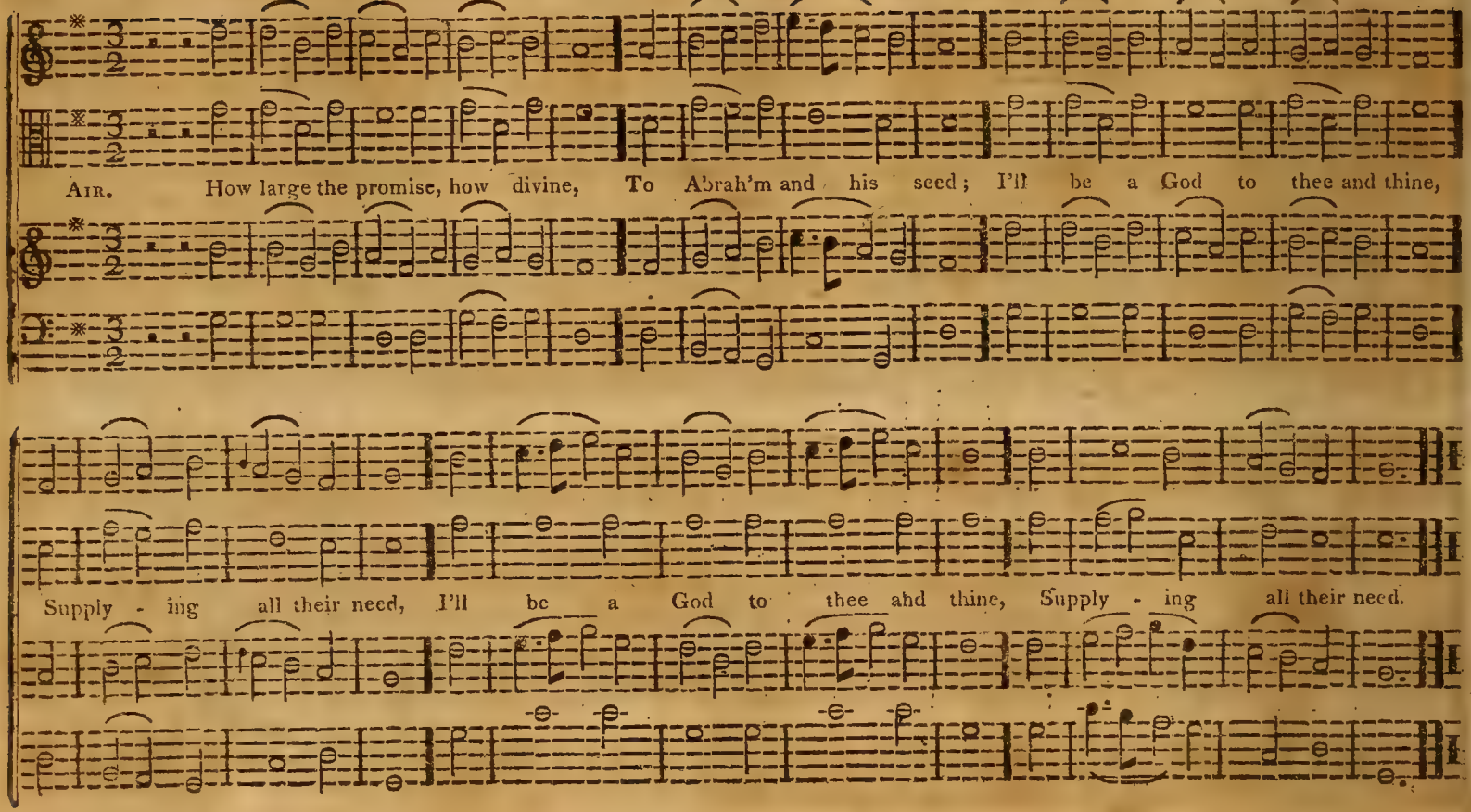

Pia.
For.
Air.
Away, my un - believing fear! Let fear in me no more take place; My Saviour doth not yet appear, He hides the brightness of his face;

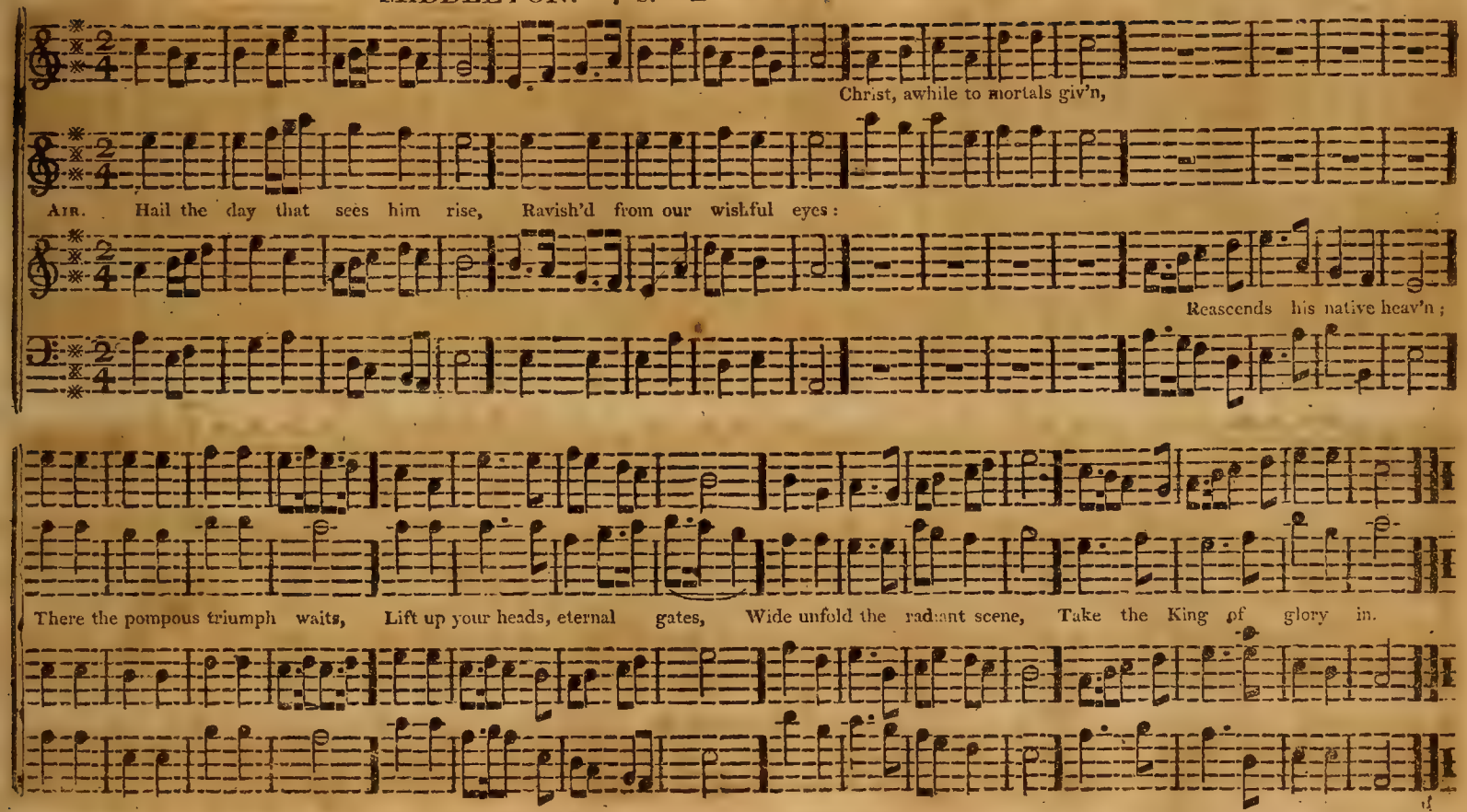

Pia.
For.
But shall I therefore let him go, And basely to the tempter yield? No, in the strength of Jesus, no! I never will give up my shield.


Pia.
For.
Pia.
For.
Altho' the vine its fruit deny, Altho' the olive yield no oil, The with'ring fig-tree droop and die, The field illude the tiller's
toil, The empty stall no herd afford, And perish all the bleating race! Yet will I triumph in the Lord, The God of my salvation praise.


Air. O may thy church, thy turtle dove, Mournful, yet chaste, thy pity move:
To birds of prey expose her not; Tho' poor, too dear, tho' poor, too dear to be forgot.

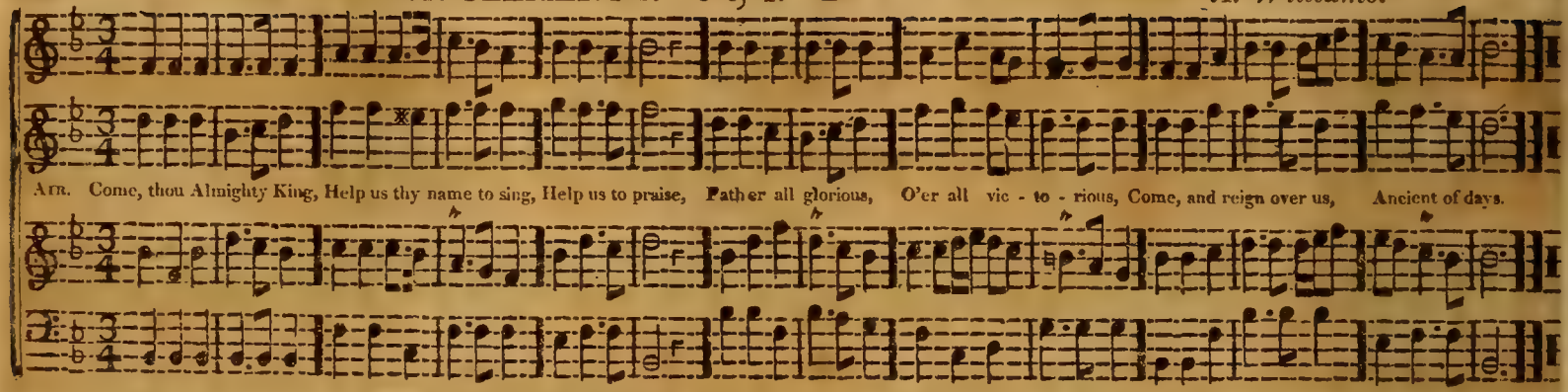

AIR. Now to the shining realms above, I stretch my hands and glance my eyes: O for the pinions of the dove, To bear me to the upper skies.
There from the bosom of my God Oceans of endless pleasure roll; There would I fix my last abode, And drown the sorrows of my soul.


Air. How large the promise, how divine, To Abrah'm and his seed; I'll be a God to thee and thine,
Supply - ing all their need, I'll be a God to thee and thine, Supply - ing all their need.


Christ, awhile to mortals giv'n,
Air. Hail the day that sees him rise, Ravish'd from our wishful eyes:
Reascends his native heav'n;
There the pompous triumph waits, Lift up your heads, eternal gates, Wide unfold the radiant scene, Take the King of glory in.

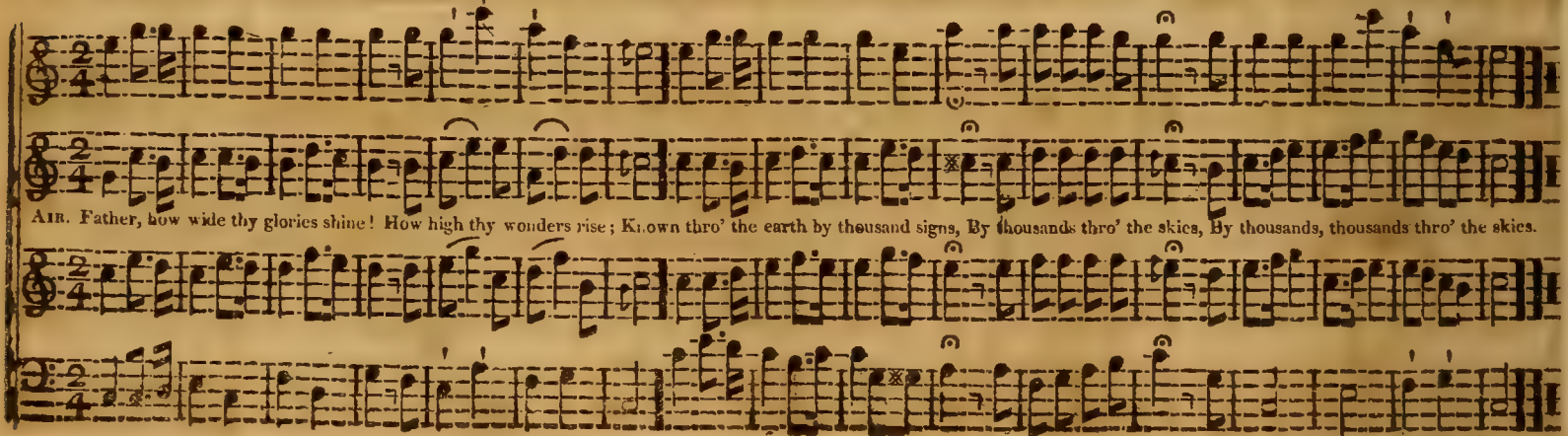
St. CLEMENT's. 6 & 4.

A. Williams.

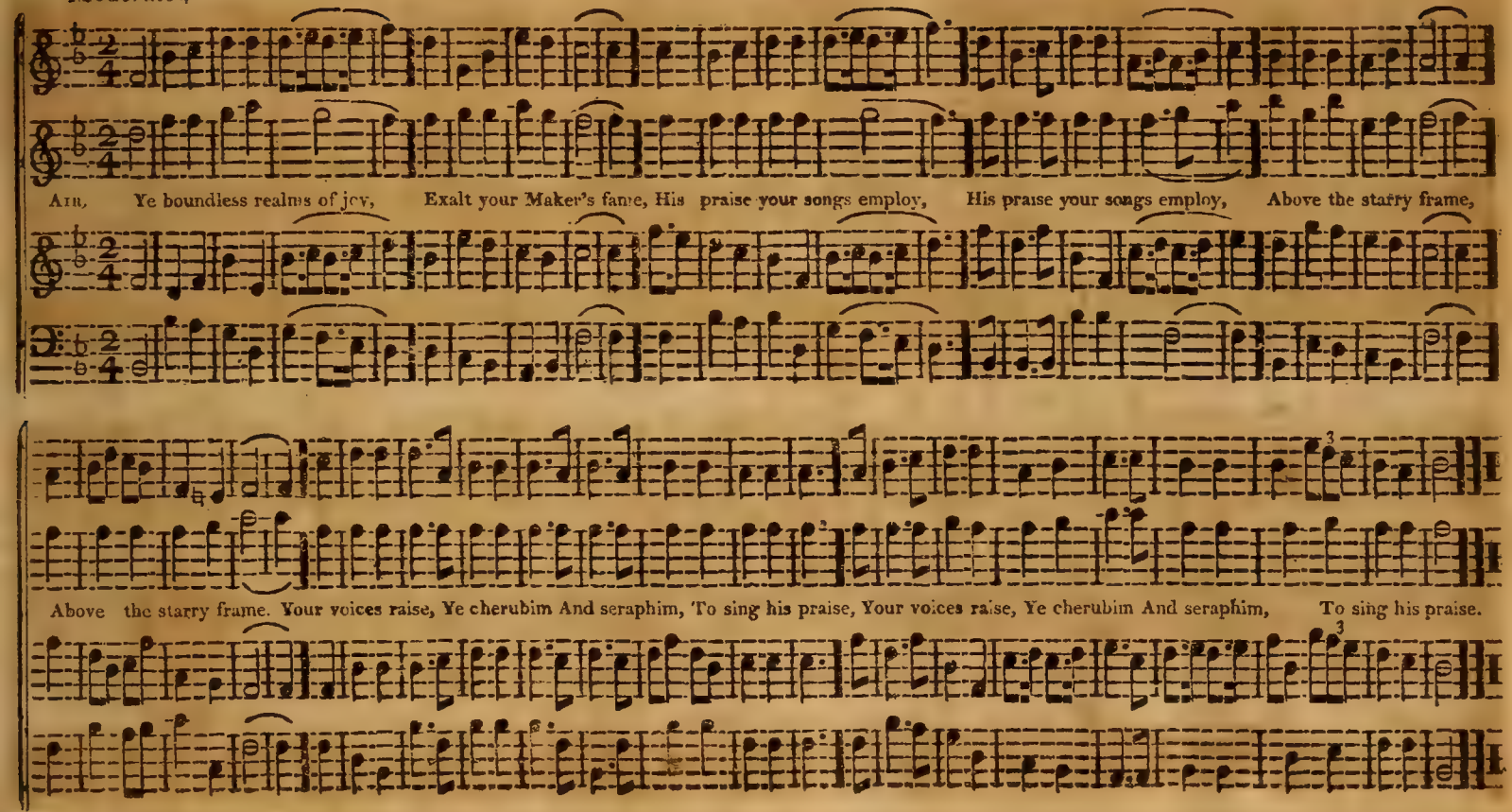


Andante.

ANNIVERSARY. C. M.



Moderato.


Air. Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, His praise your songs employ, Above the starry frame,
Above the starry frame. Your voices raise, Ye cherubim And seraphim, To sing his praise, Your voices raise, Ye cherubim And seraphim, To sing his praise.

St. SEBASTIAN's. C. M. ✠

T. Williams' Coll.

Moderato. *Pia.* *For.*

Air. With all thy quick'ning pow'rs, Come, shed abroad a Saviour's love, And that shall kindle ours.

Come, holy spirit, heav'nly dove, Come, shed abroad a Saviour's love, Come, shed abroad a Saviour's love,

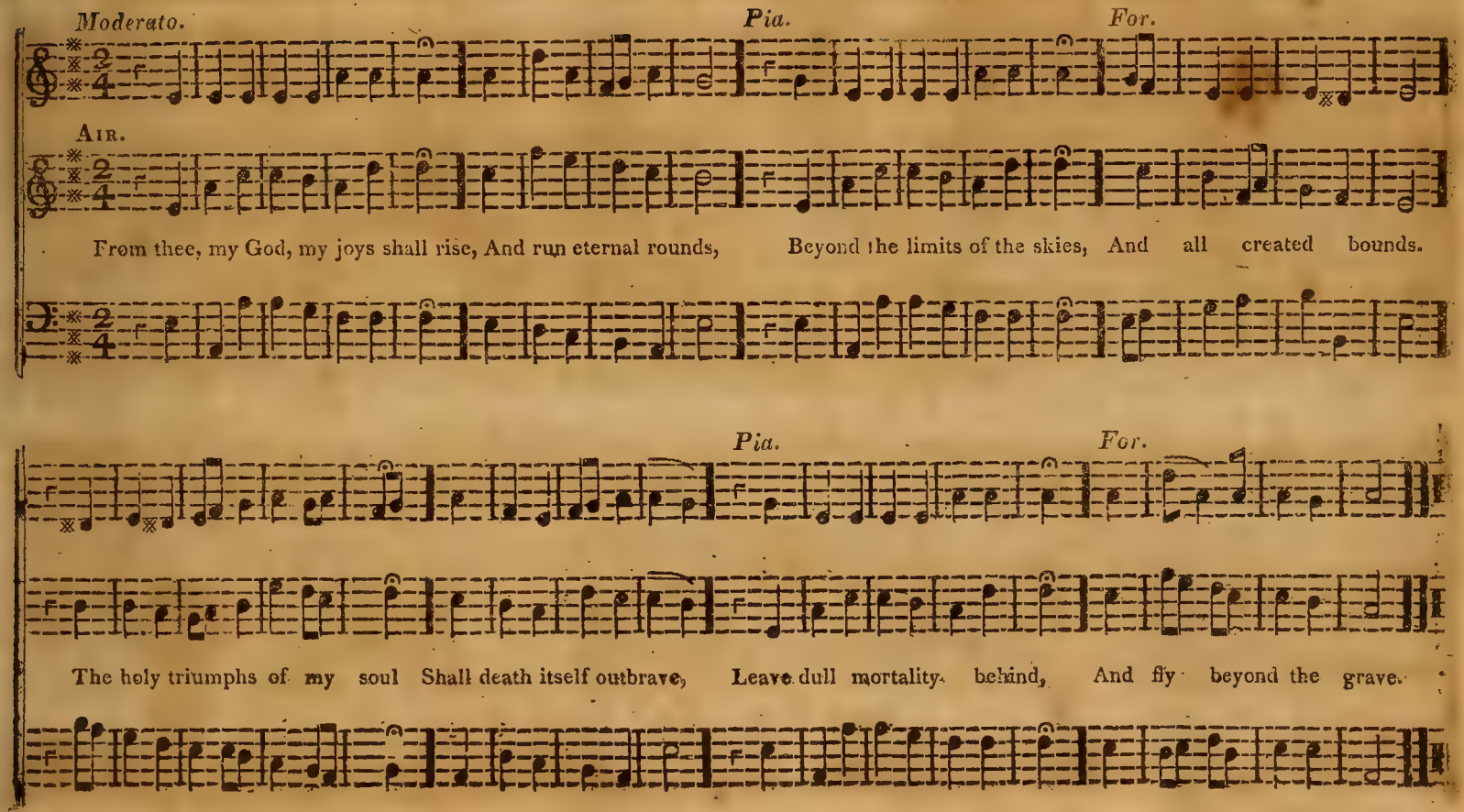
FROOME. S. M. ✠

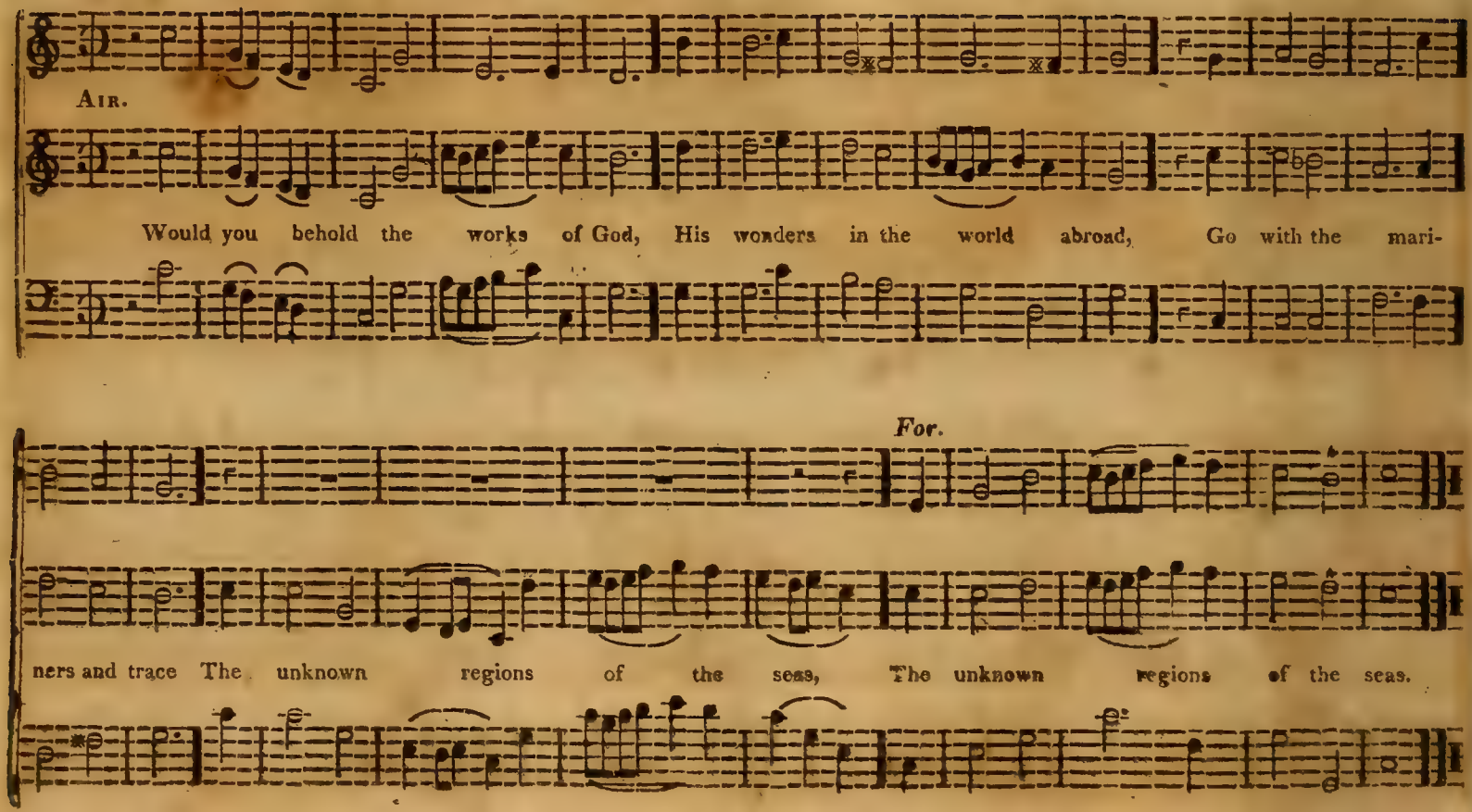
J. Husband.

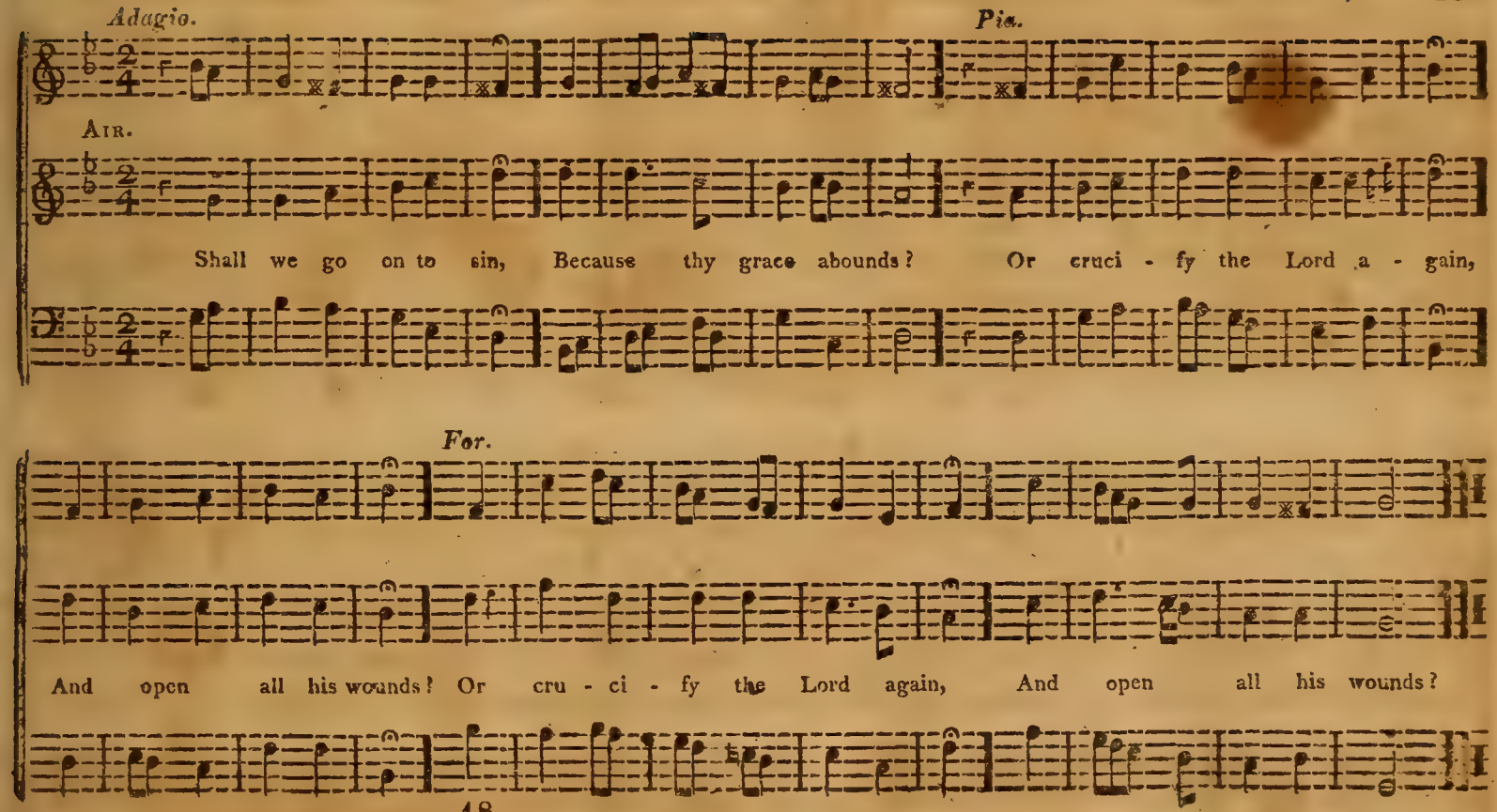
Pia. *For.*

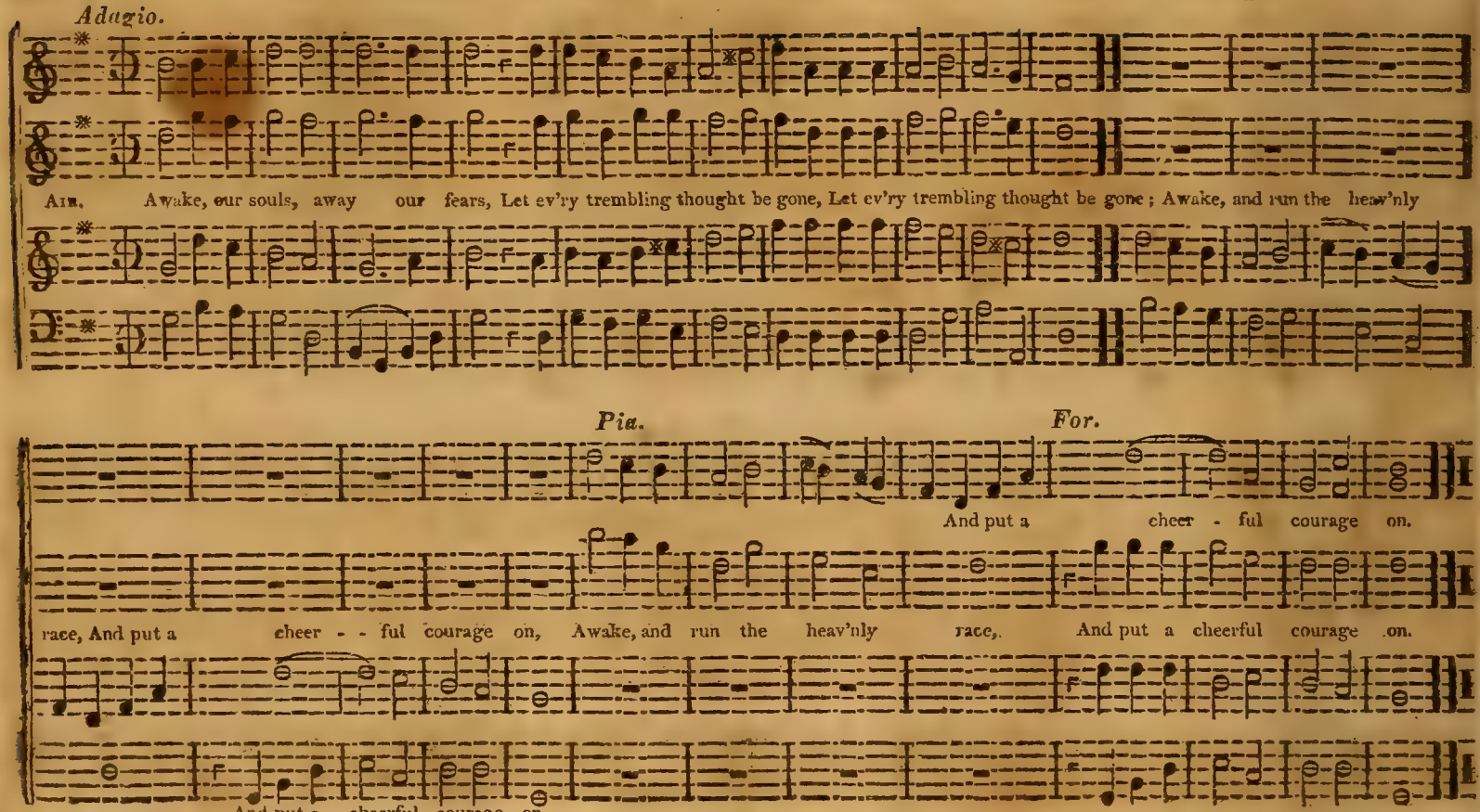
Air.

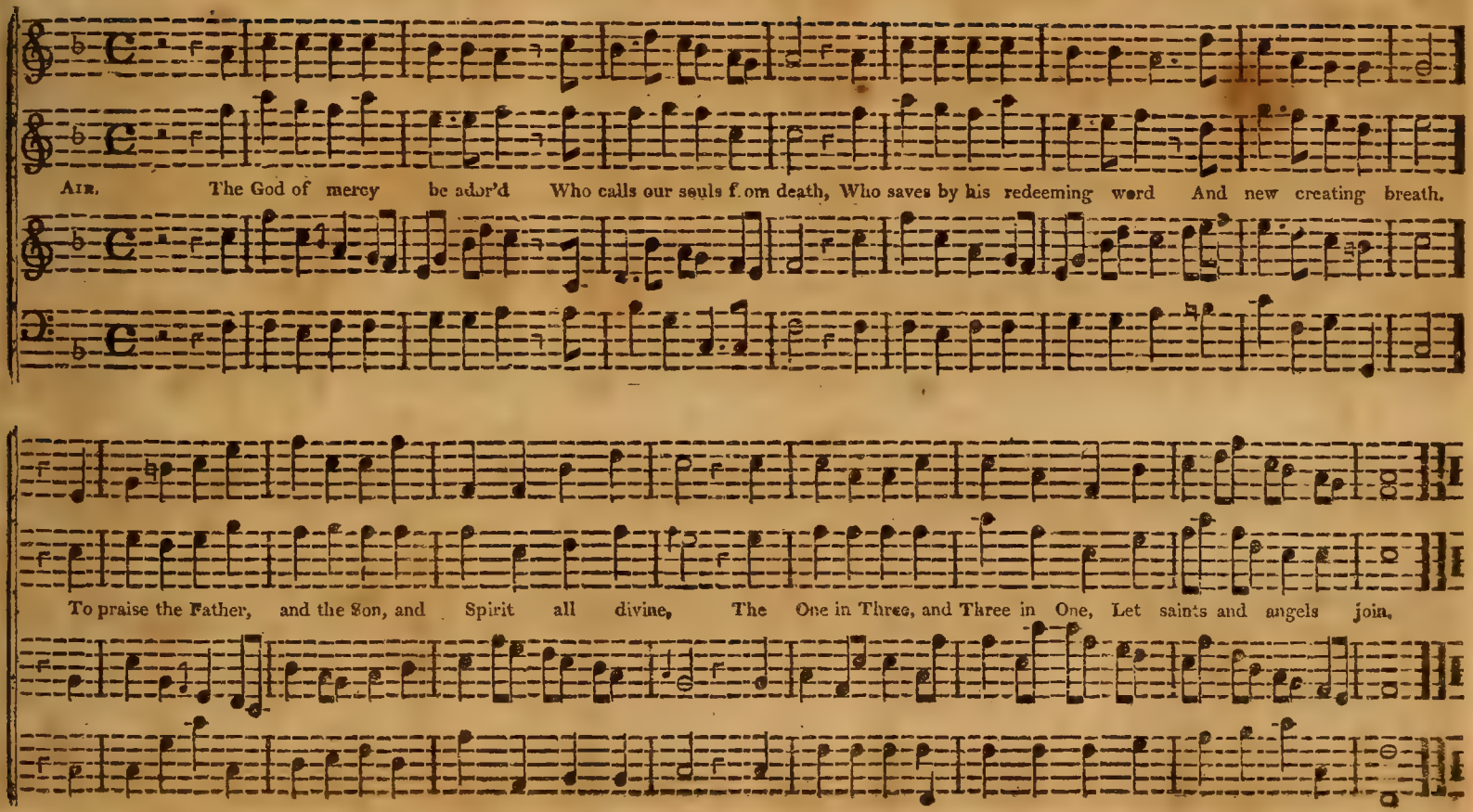
Shall wisdom cry aloud, And not her speech be heard? The voice of God's eternal word, Deserves it no regard? Deserves it no regard?


Moderato.
Pia.
For.
Air.
From thee, my God, my joys shall rise, And run eternal rounds, Beyond the limits of the skies, And all created bounds.
Pia.
For.
The holy triumphs of my soul Shall death itself outbrave, Leave dull mortality behind, And fly beyond the grave.


Air.
Would you behold the works of God, His wonders in the world abroad, Go with the mari-
For.
ners and trace The unknown regions of the seas, The unknown regions of the seas.


Adagio.
Pia.
Air.
Shall we go on to sin, Because thy grace abounds? Or cruci - fy the Lord a - gain,
For.
And open all his wounds! Or cru - ci - fy the Lord again, And open all his wounds!


Adagio.
Air. Awake, our souls, away our fears, Let ev'ry trembling thought be gone, Let ev'ry trembling thought be gone; Awake, and run the heav'nly
Pia.
For.
And put a cheer - ful courage on.
race, And put a cheer - - ful courage on, Awake, and run the heav'nly race, And put a cheerful courage on.
And put a cheerful courage on,


AIR.
The God of mercy be ador'd Who calls our souls from death, Who saves by his redeeming word And new creating breath.
To praise the Father, and the Son, and Spirit all divine, The One in Three, and Three in One, Let saints and angels join.

NANTWICH. L. M.

Dr. Madan.

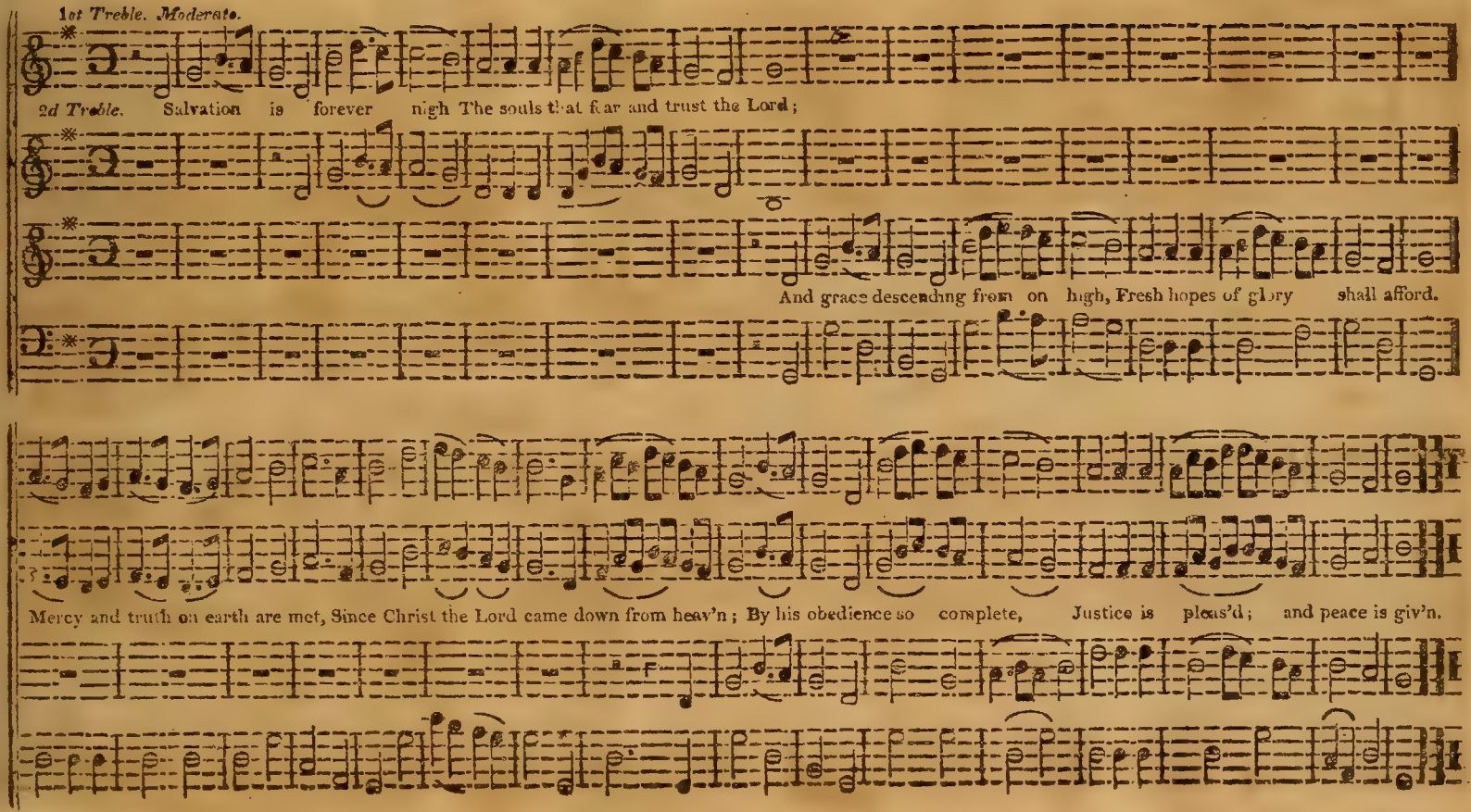
Andante.

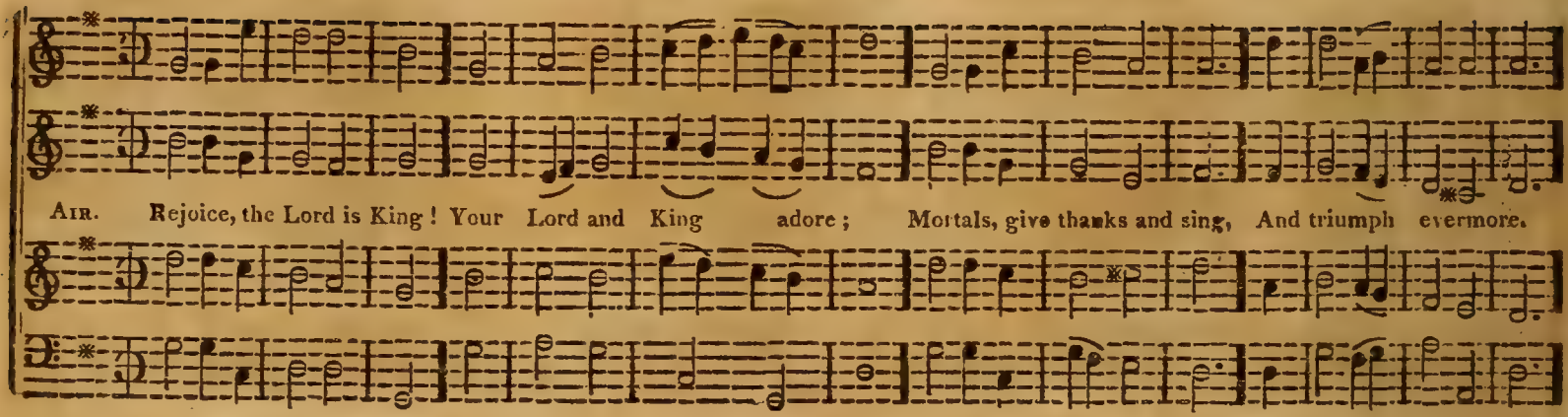
AIR.

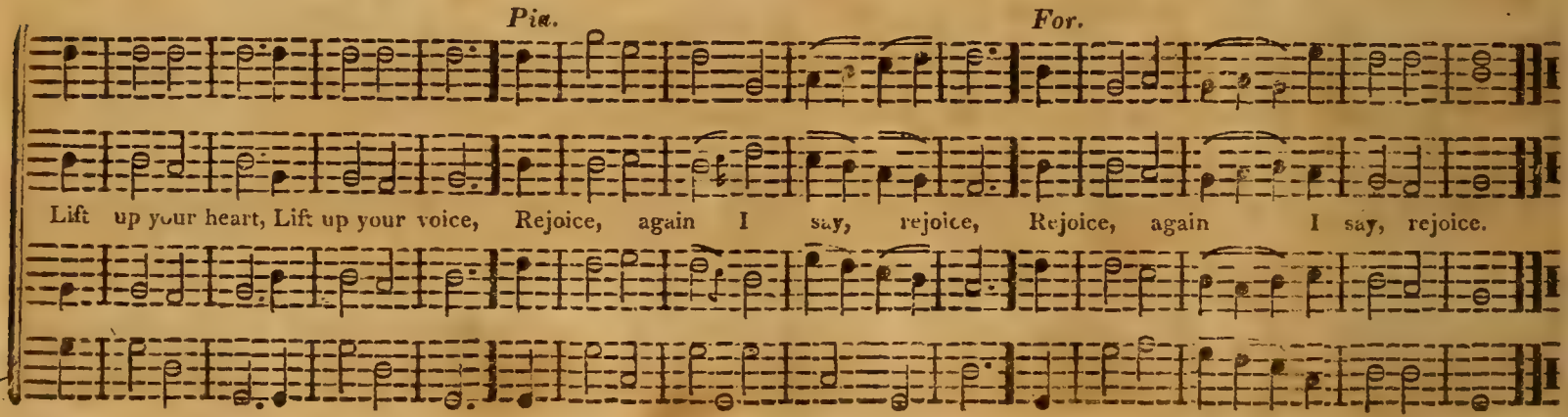
My God, how endless is thy love! Thy gifts are ev'ry evening new, And morning mercies

Pia. *For.*

from above, Gently dis - til like ear - ly dew, Gently dis - - til like early dew.


1st Treble. Moderate.
2d Treble. Salvation is forever nigh The souls that fear and trust the Lord;
And grace descending from on high, Fresh hopes of glory shall afford.
Mercy and truth on earth are met, Since Christ the Lord came down from heav'n; By his obedience so complete, Justice is pleas'd; and peace is giv'n.


Air. Rejoice, the Lord is King! Your Lord and King adore; Mortals, give thanks and sing, And triumph evermore.


Pia.
For.
Lift up your heart, Lift up your voice, Rejoice, again I say, rejoice, Rejoice, again I say, rejoice.

WALTON. S. M. ♮

G. Breillat.

Pia. *For.*

AIR.

How heavy is the night, That hangs upon our eyes, 'Till Christ with his reviving light Over our souls arise!

BLENDON. L. M. ♯

F. Giardini.

AIR.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky: Those heav'nly guards around the wait Like chariots that attend thy state.

Moderate.

AIR. Yet a few years, or days, perhaps, Or moments, pass in silent lapse, And time to me shall be no more: No more the sun these

Largo.

eyes shall view, Earth o'er these limbs her dust shall strew, her dust shall strew, And life's delusive dream be o'er.

Vivace.

AIR.

Angels roll the rock away, Death, yield up thy mighty prey; See! he rises from the tomb, Glowing with immor - tal bloom.

CHORUS.

Pia. *For.* *Pia.* *For.*

Hallelujah, praise the Lord, Hallelujah, praise the Lord, Praise, praise, praise, praise, Hal - le - lujah, praise the Lord.

2 'Tis the Saviour, angels, raise
Your triumphant song of praise;
Let the heav'ns remotest bound
Hear the joy inspiring sound.

3 Now, ye saints, lift up your eyes,
Now, to glory see him rise;
Mark his progress through the sky,
To the radiant world on high.

4 Heav'n displays her crystal gate;
Enter in thy royal state;
King of glory, mount thy throne,
'Tis thy Father's and thy own.

5 Praise him, all ye heav'nly choirs,
Strike with awe, your golden lyres,
Shout, O earth, in rapt'rous song,
Let the strains be loud and strong.

INVOCATION. S. M. ✠

C. Lockhart.

Pia. *For.*

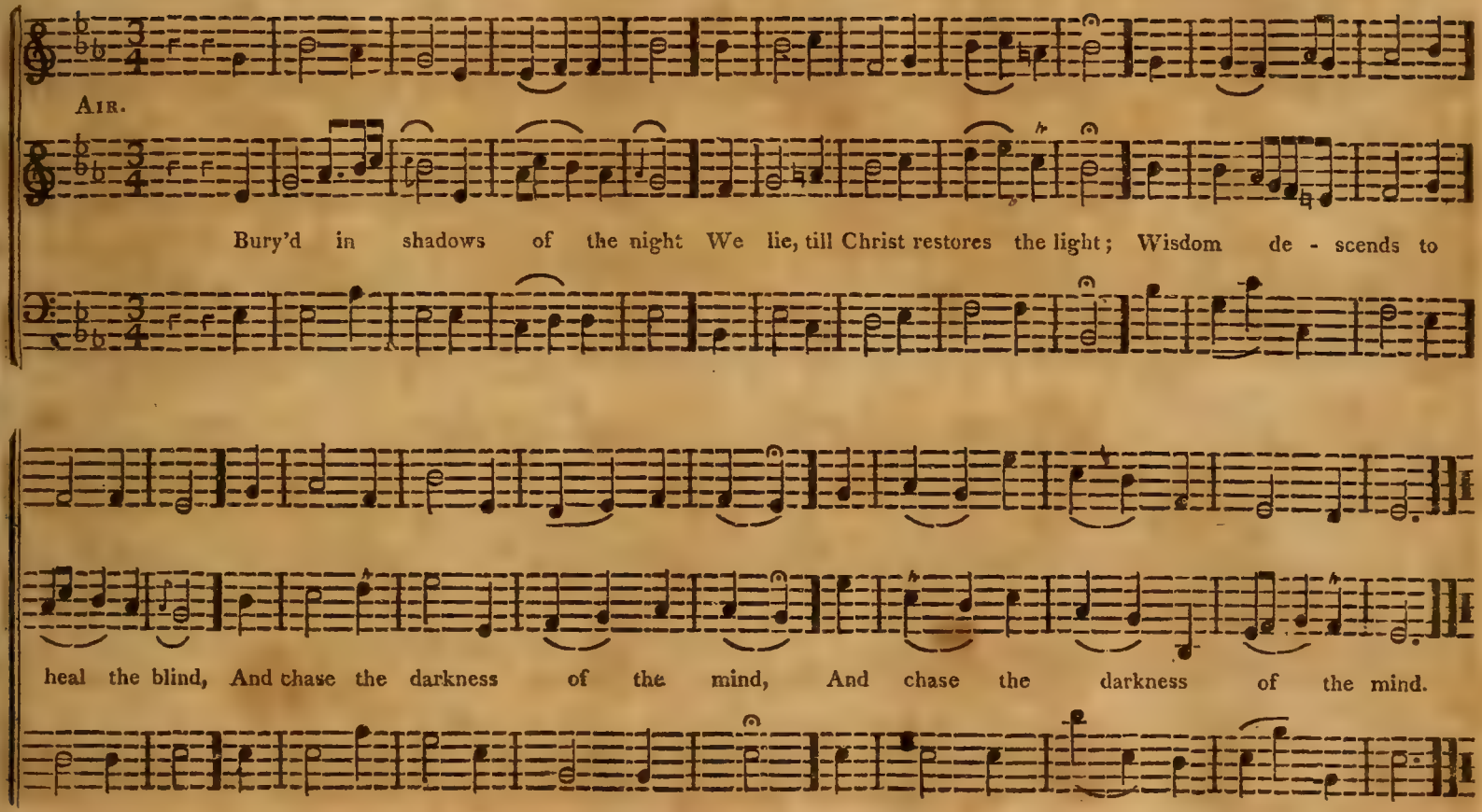
AIR.

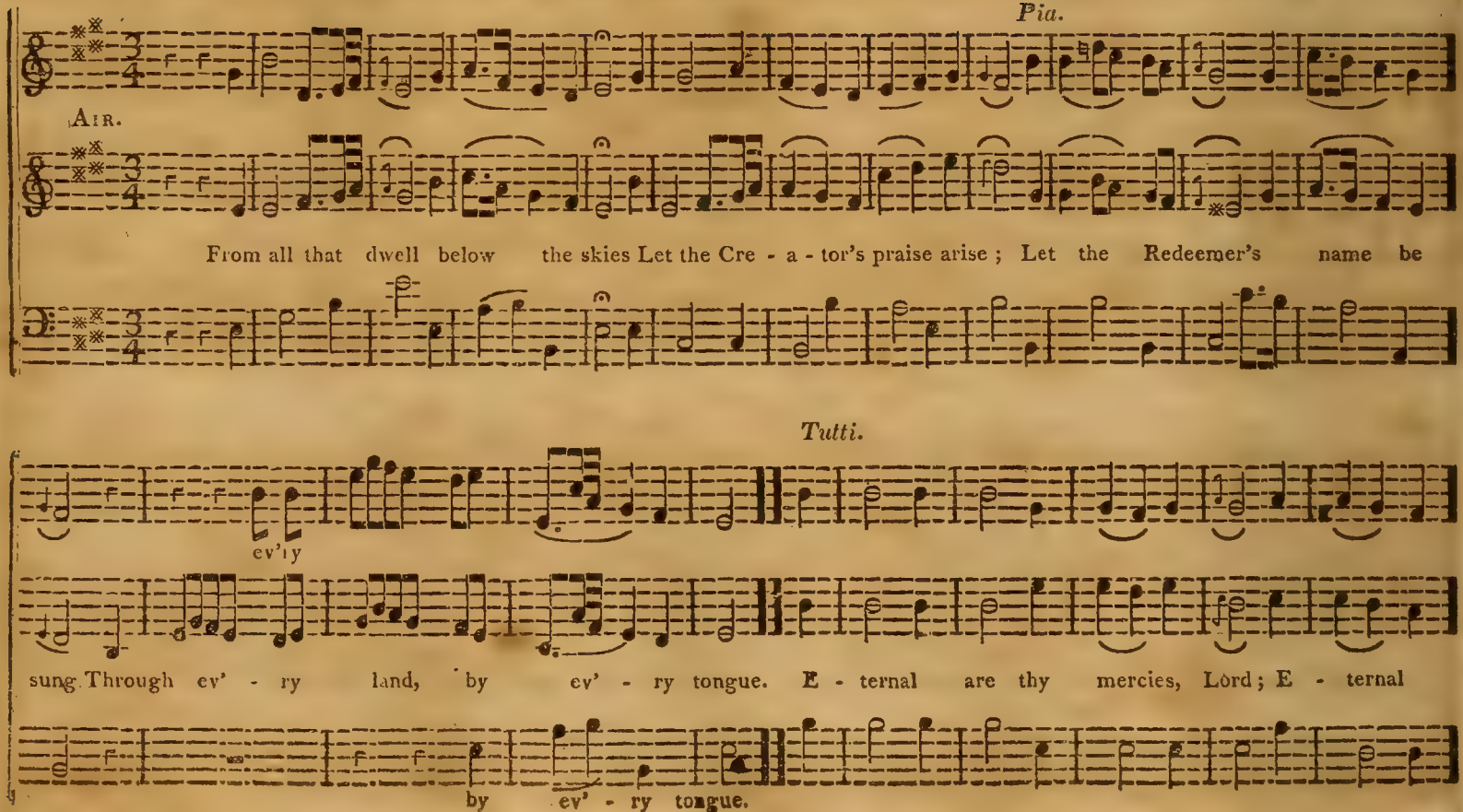
Come, holy Spirit, come, Let thy bright beams arise ; Dispel the darkness from our minds, And open all our eyes.

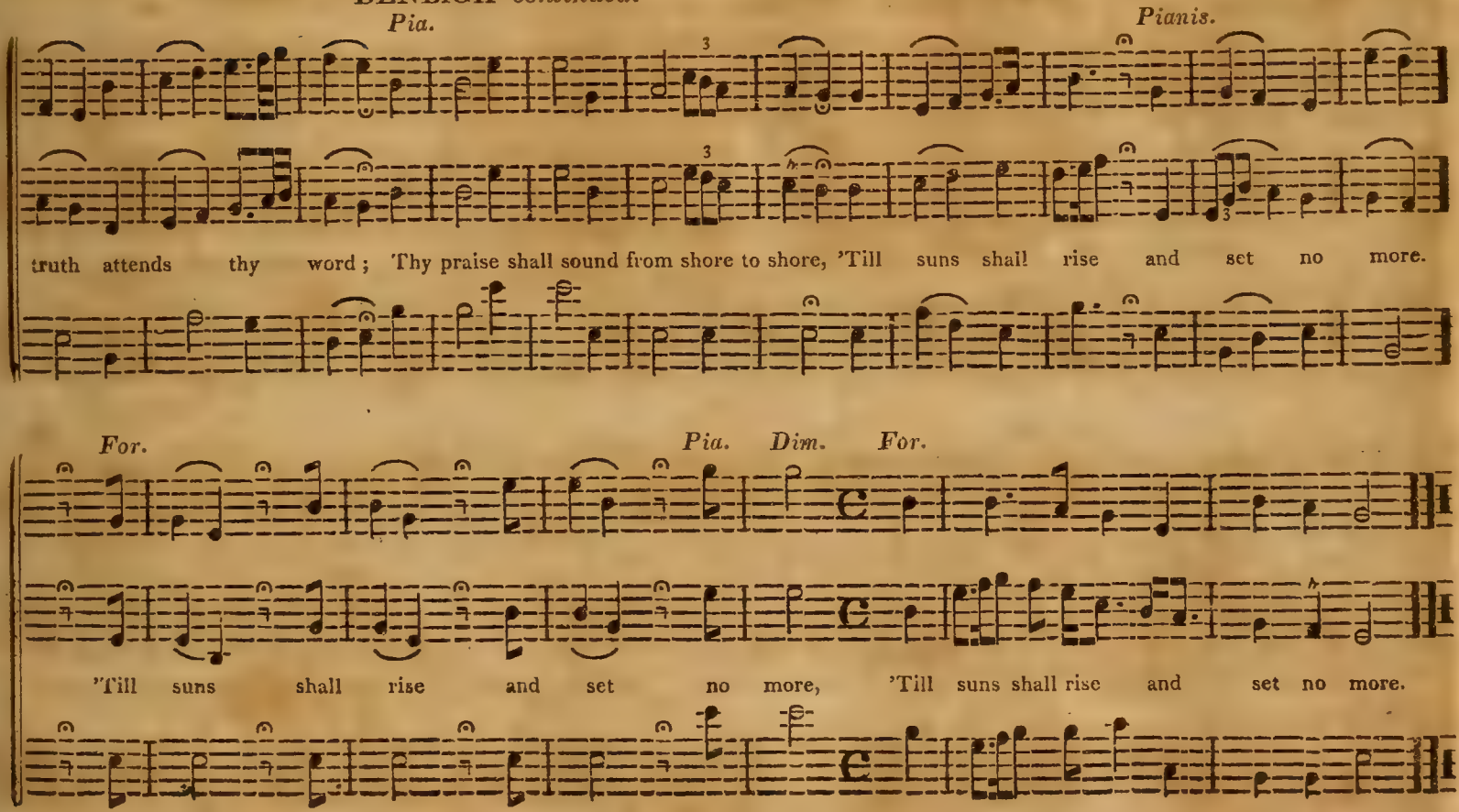
ARLINGTON. C. M. ✠

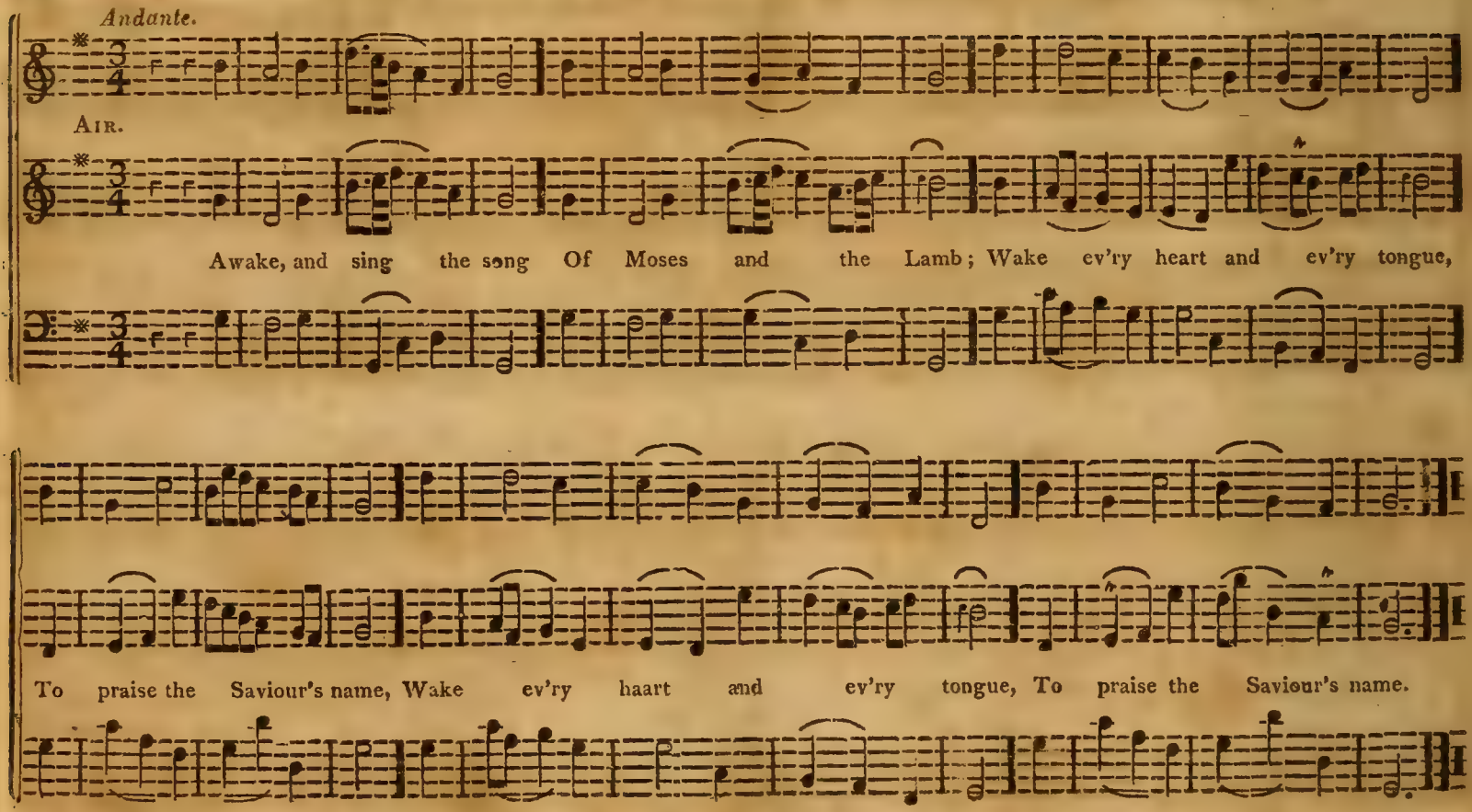
Dr. Arne.

AIR. Jesus, with all thy saints above, My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.


Air.
Bury'd in shadows of the night We lie, till Christ restores the light; Wisdom de - scends to
heal the blind, And chase the darkness of the mind, And chase the darkness of the mind.


Pia.
Air.
From all that dwell below the skies Let the Cre - a - tor's praise arise; Let the Redeemer's name be
Tutti.
ev'ry
sung Through ev' - ry land, by ev' - ry tongue. E - ternal are thy mercies, Lord; E - ternal
by ev' - ry tongue.


Pia.
Pianis.
truth attends thy word; Thy praise shall sound from shore to shore, 'Till suns shall rise and set no more.
For.
Pia. Dim. For.
'Till suns shall rise and set no more, 'Till suns shall rise and set no more.


Andante.
Air.
Awake, and sing the song Of Moses and the Lamb; Wake ev'ry heart and ev'ry tongue,
To praise the Saviour's name, Wake ev'ry haart and ev'ry tongue, To praise the Saviour's name.

PLYMPTON. C. M. ♭

Dr. Arnold.

Plaintive.

AIR.

Now let our drooping hearts revive, And all our tears be dry; Why should these eyes be drown'd in grief, Which view a Saviour nigh.

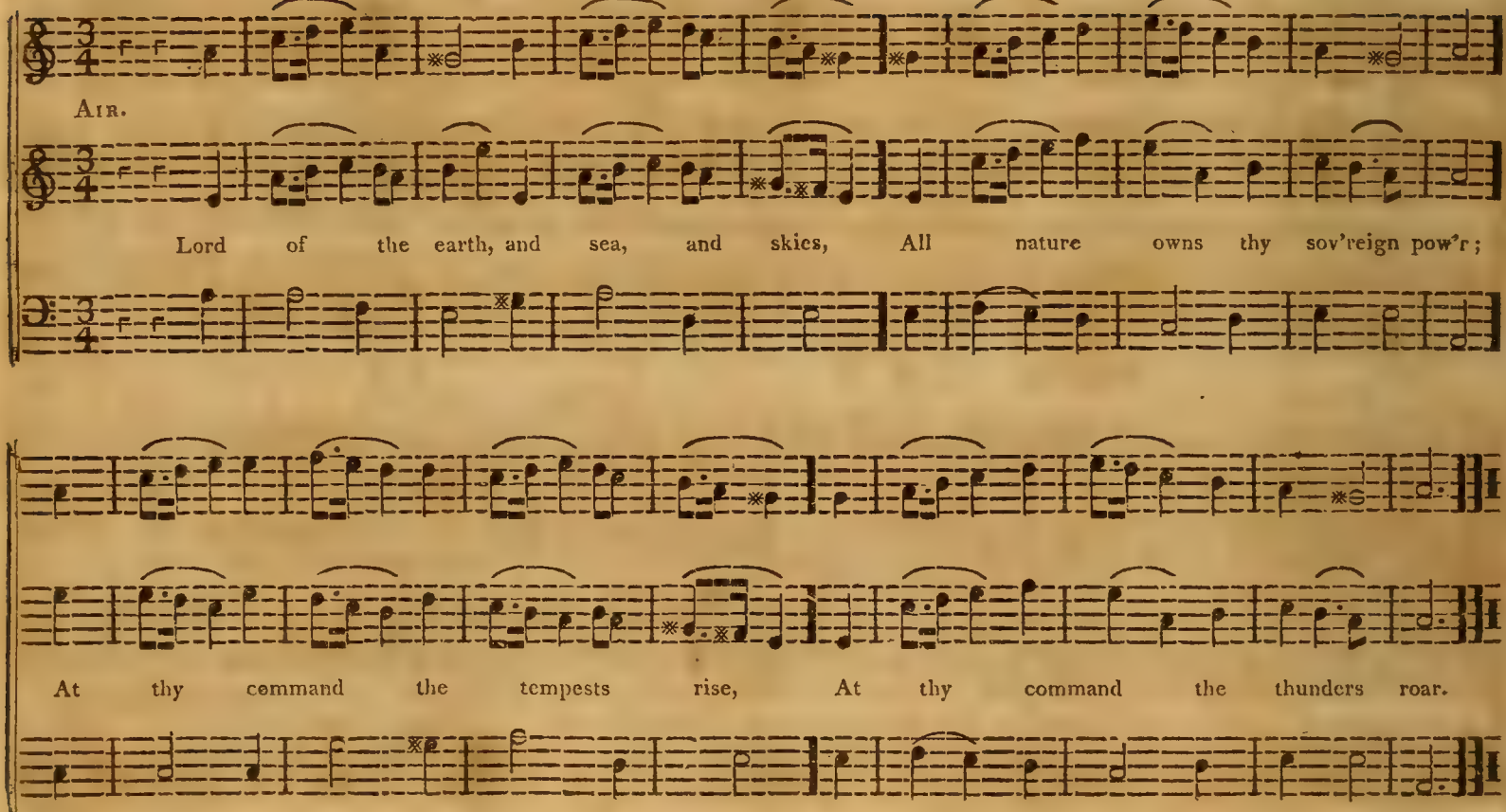
EDGCOMBE. C. M. ✠

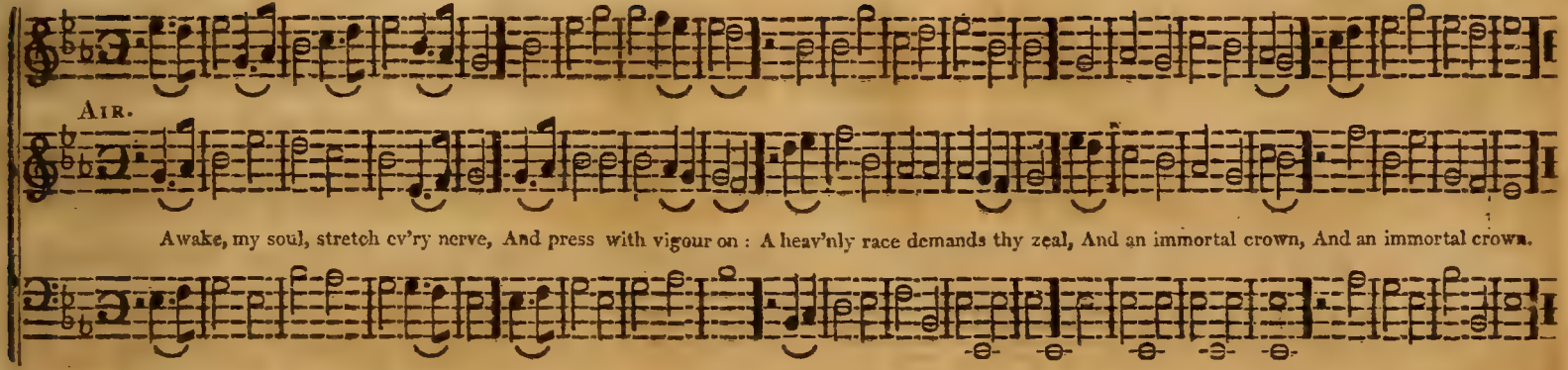
Dr. Burney.

Pia. *For.*

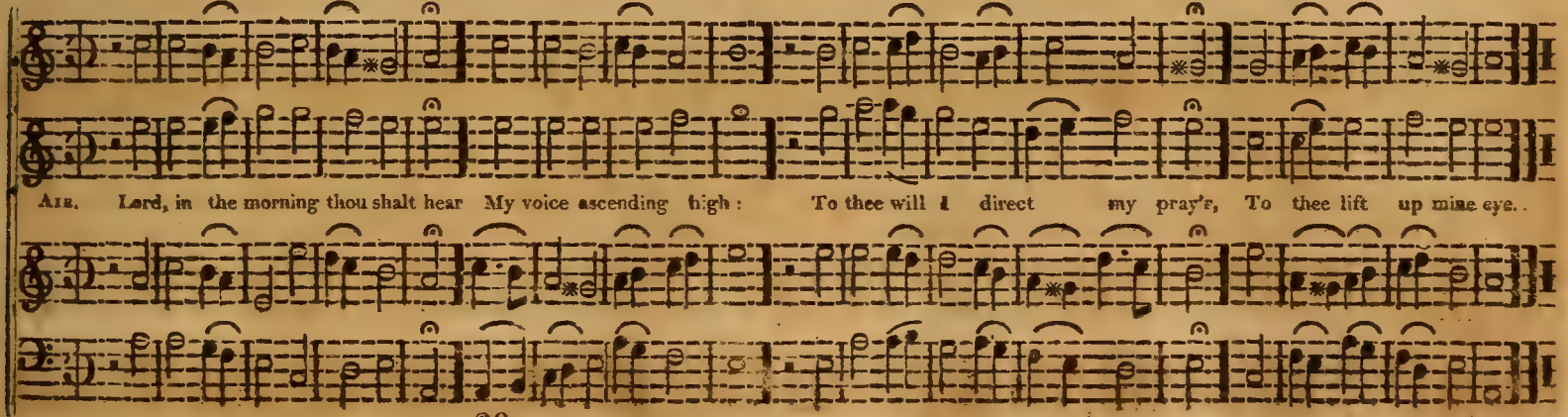
AIR.

My drowsy pow'rs, why sleep ye so? Awake, my sluggish soul: Nothing has half thy work to do; Yet nothing's half so dull! Ye nothing's half so dull.


Air.
Lord of the earth, and sea, and skies, All nature owns thy sov'reign pow'r;
At thy command the tempests rise, At thy command the thunders roar.



WALSAL. C. M. *A. Williams' Coll.*



FUNERAL HYMN. C. M. ♭

Dr. Miller.

Adagio e mezza piano. *Mezza forte.* *Pia.*

AIR.

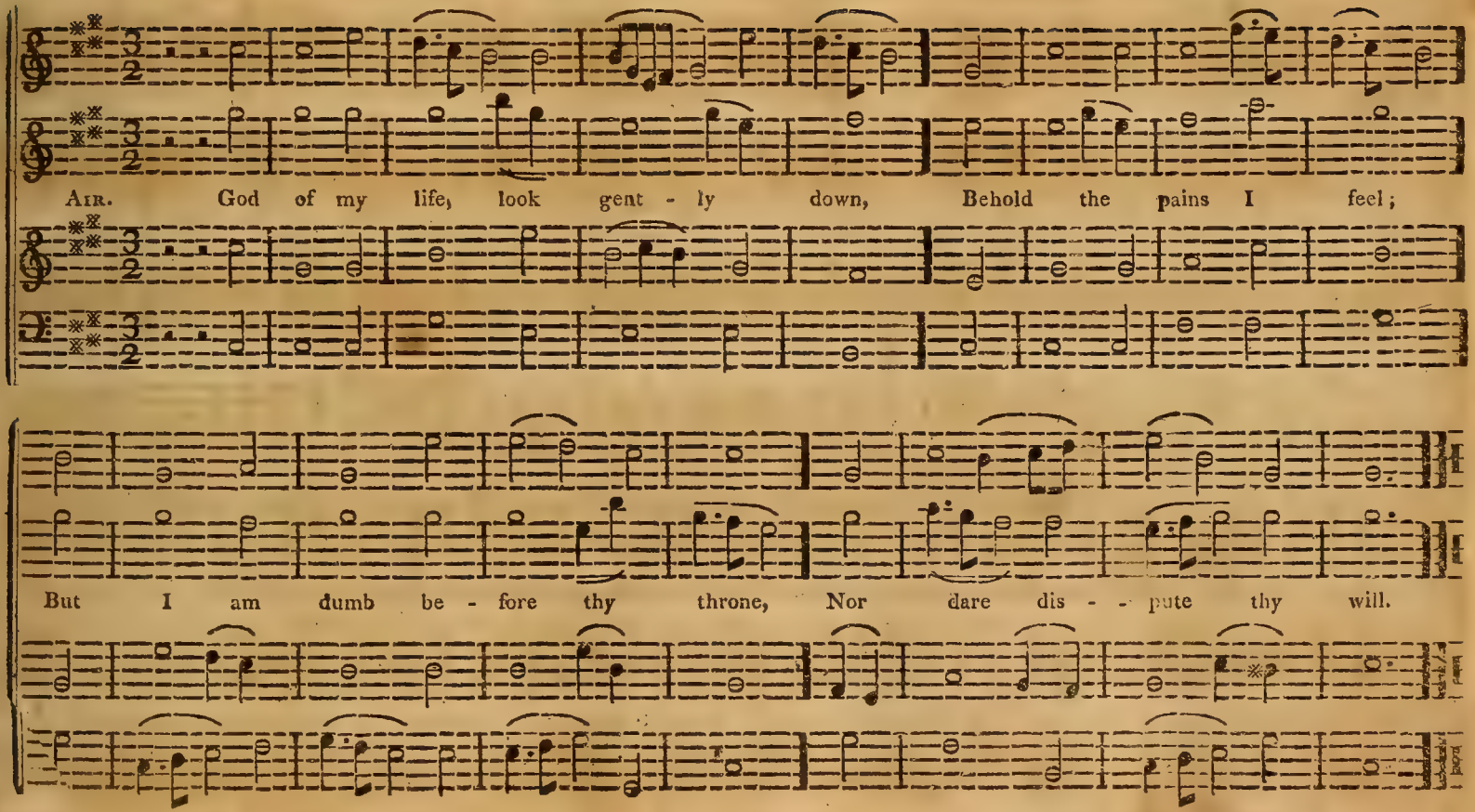
The righteous souls, that take their flight Far from this world of pain, In God's paternal bosom blest, Forever shall remain.

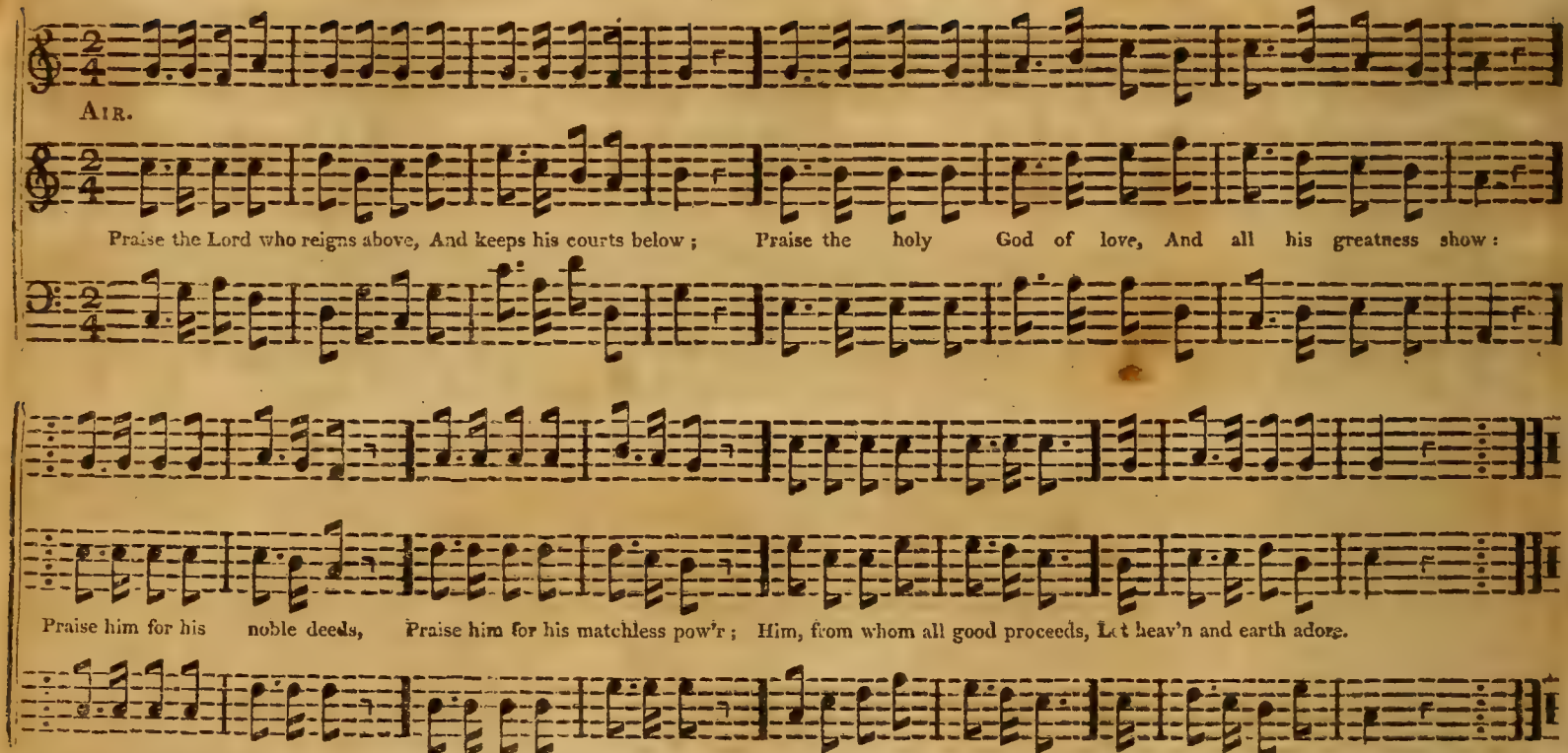
GERMAN HYMN. L. M. ✱

J. Pleyel.

Largo.

AIR. So fades the lovely blooming flow'r, Frail, smiling solace of an hour! So soon our transient comforts fly, And pleasure only blooms to die!


Air. God of my life, look gent - ly down, Behold the pains I feel;
But I am dumb be - fore thy throne, Nor dare dis - - pute thy will.

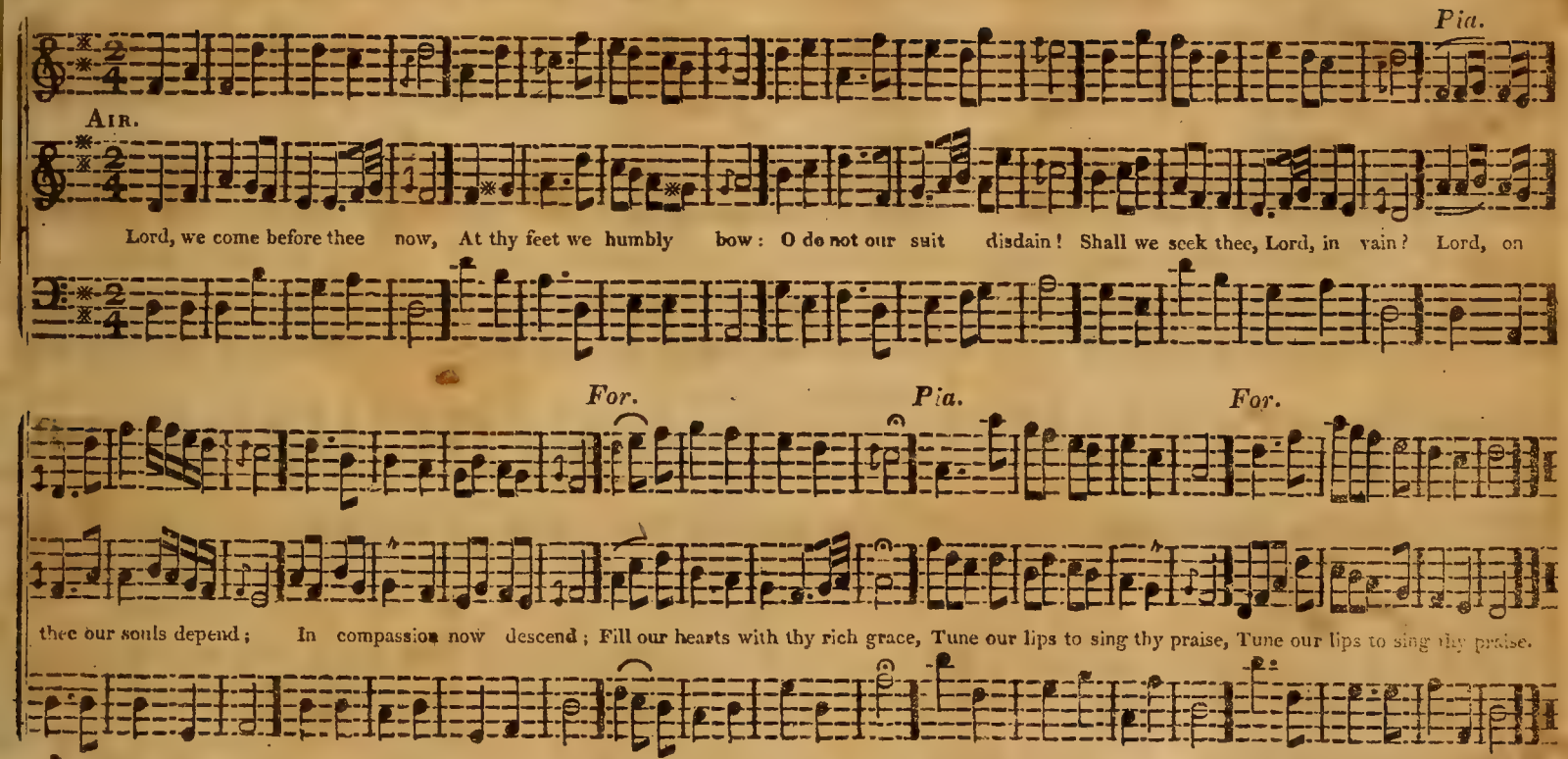


2 Publish, spread to all around
The great Emanuel's name;
Let the trumpets martial sound
Him Lord of hosts proclaim.

Praise him, ev'ry tuneful string,
All the reach of heav'nly art,
All the pow'rs of musick bring,
The musick of the heart.

3 Him, in whom we live and move,
Let ev'ry creature sing;
Glory to their Maker give,
And homage to their King.

Hallow'd be his name beneath,
As in heav'n on earth ador'd:
Praise the Lord in ev'ry breath,
Let all things praise the Lord



3 In thine own appointed way,
Now we seek thee, here we stay;
Lord, we know not how to go,
'Till a blessing thou bestow.

4 Send some message from thy word,
That may joy and peace afford;
Let thy spirit now impart
Full salvation to each heart.

5 Comfort those who weep and mourn,
Let the time of joy return;
Those who are cast down lift up;
Make them strong in faith and hope.

6 Grant that all may seek, and find
Thee a gracious God, and kind;
Heal the sick, the captive free;
Let us all rejoice in thee.

HYMN FIFTEENTH. L. M.

B. Milgrove.

Adagio Mæstoso.

AIR.

He comes, he comes, the judge severe, The seventh trumpet speaks him near; His lightnings flash, his thunders roll,

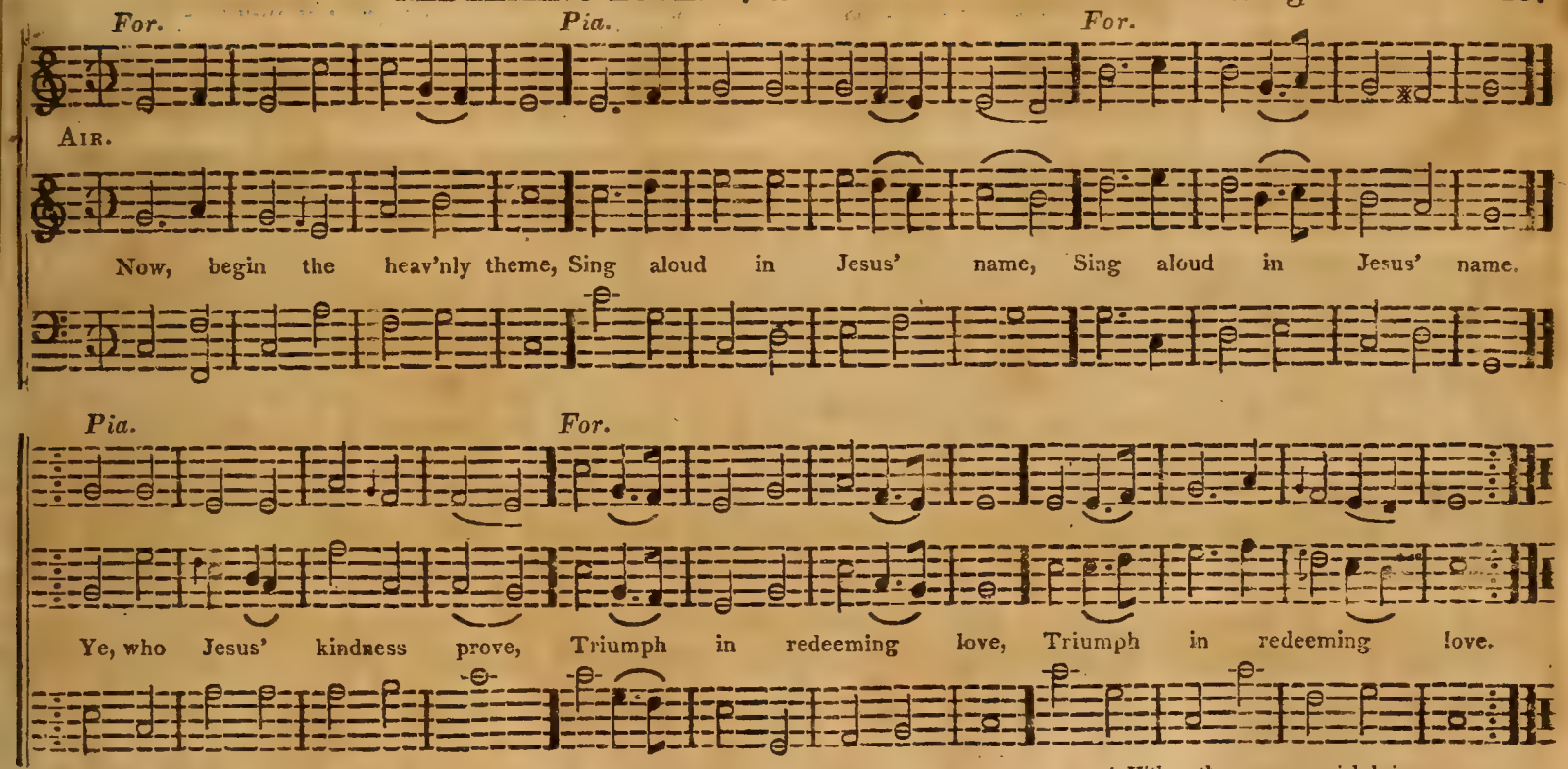
CHORUS....*Allegro.*

He's welcome to the faithful soul. Welcome, welcome, welcome, welcome, Welcome to the faithful soul.

2 From heav'n th' angelick voices sound,
See the Almighty Jesus crown'd;
Girt with omnipotence and grace,
And glory decks the Saviour's face.
Glory, glory, glory, glory,
Glory decks the Saviour's face

3 Shout, all the people of the sky,
And all the saints of the Most High,
Our God, who now his right maintains,
Forever and forever reigns;
Ever, ever, ever, ever,
Ever and forever reigns.

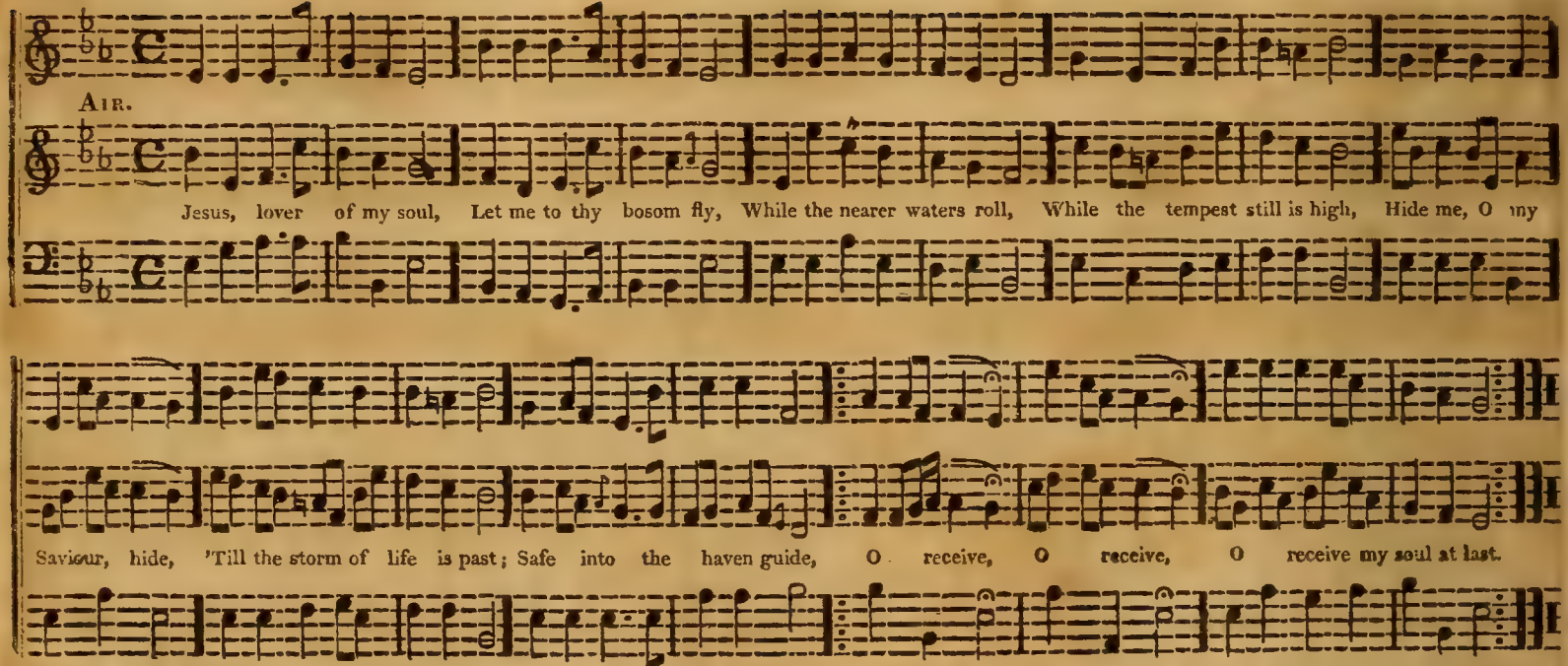
4 The Father praise, the Son adore,
The Spirit bless forevermore,
Salvation's glorious work is done,
We welcome thee, great Three in One.
Welcome, welcome, welcome, welcome,
Welcome Thee, great Three in One.



2 Mourning souls dry up your tears,
Banish all your guilty fears;
See your guilt and curse remove,
Cancell'd by redeeming love.

3 Welcome, all by sin opprest,
Welcome to his sacred rest;
Nothing brought him from above,
Nothing but redeeming love.

4 Hither, then, your musick bring,
Strike aloud each joyful string,
Mortals, join the host above,
Join to praise redeeming love.



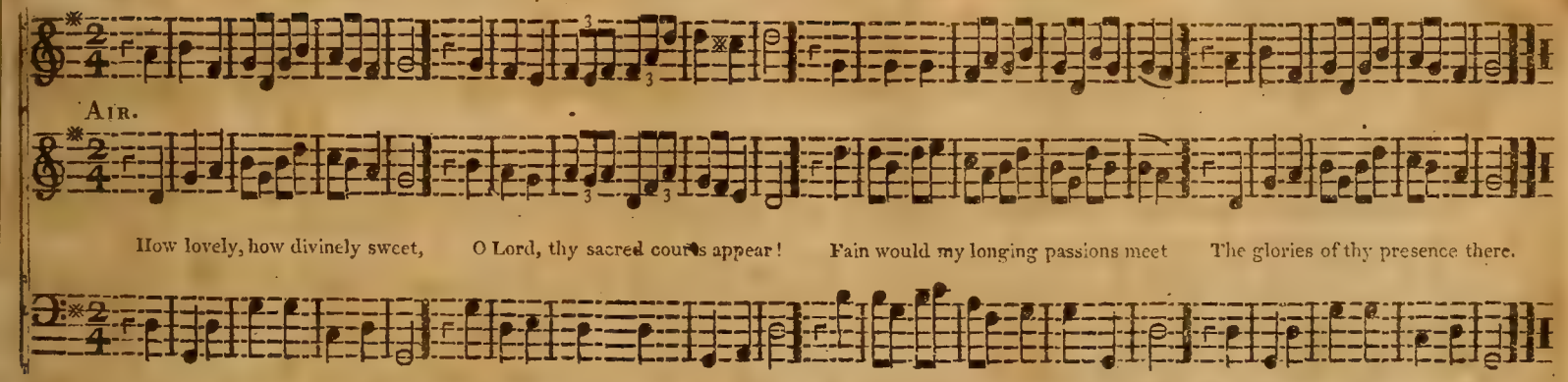
2 Other refuge have I none,
Hangs my helpless soul on thee;
Leave, ah! Leave me not alone,
Still support and comfort me:
All my trust on thee is stay'd,
All my help from thee I bring,
Cover my defenceless head
With the shadow of thy wing.

3 Thou, O Christ, art all I want,
More than all in thee I find!
Raise the fallen, cheer the faint,
Heal the sick, and lead the blind;
Just and holy is thy name;
I am all unrighteousness:
False and full of sin I am,
Thou art full of truth and grace.

4 Plenteous grace with thee is found,
Grace to cover all my sin;
Let the healing streams abound;
Make and keep me pure within.
Thou of life the fountain art,
Freely let me take of thee,
Spring thou up within my heart,
Rise to all eternity.

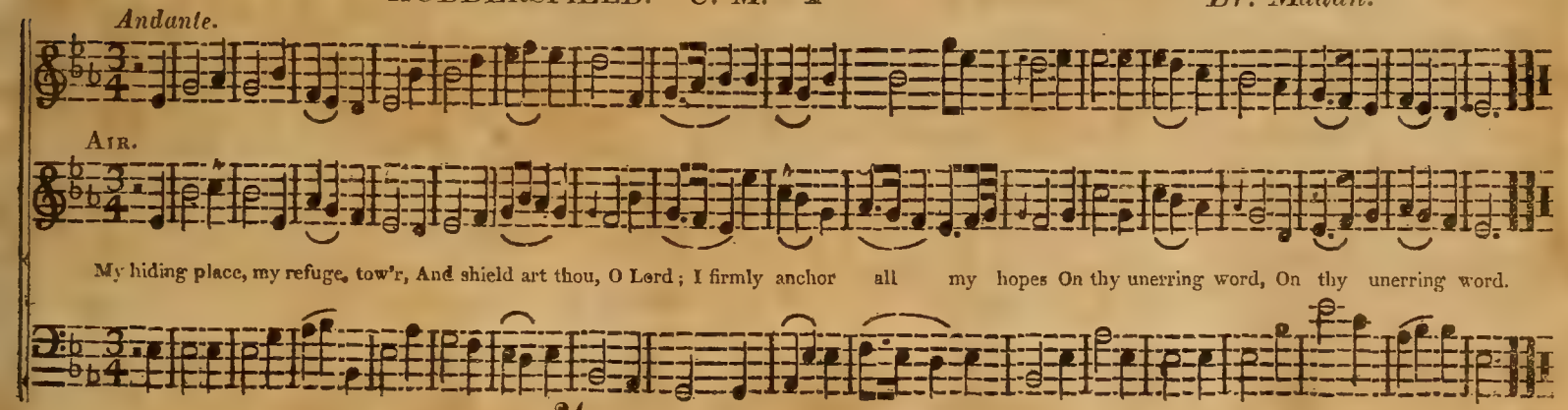
PORTUGAL. L. M. ✠

T. Thorley.



HUDDERSFIELD. C. M. ✠

Dr. Madan.



TIVERTON. L. M. ✠

Dr. Bunn.

Adagio.

AIR.

Shall I forsake that heav'nly friend, On whom my noblest hopes depend? Forbid it that, forbid it that my wand'ring heart From thee, my Saviour, should depart.

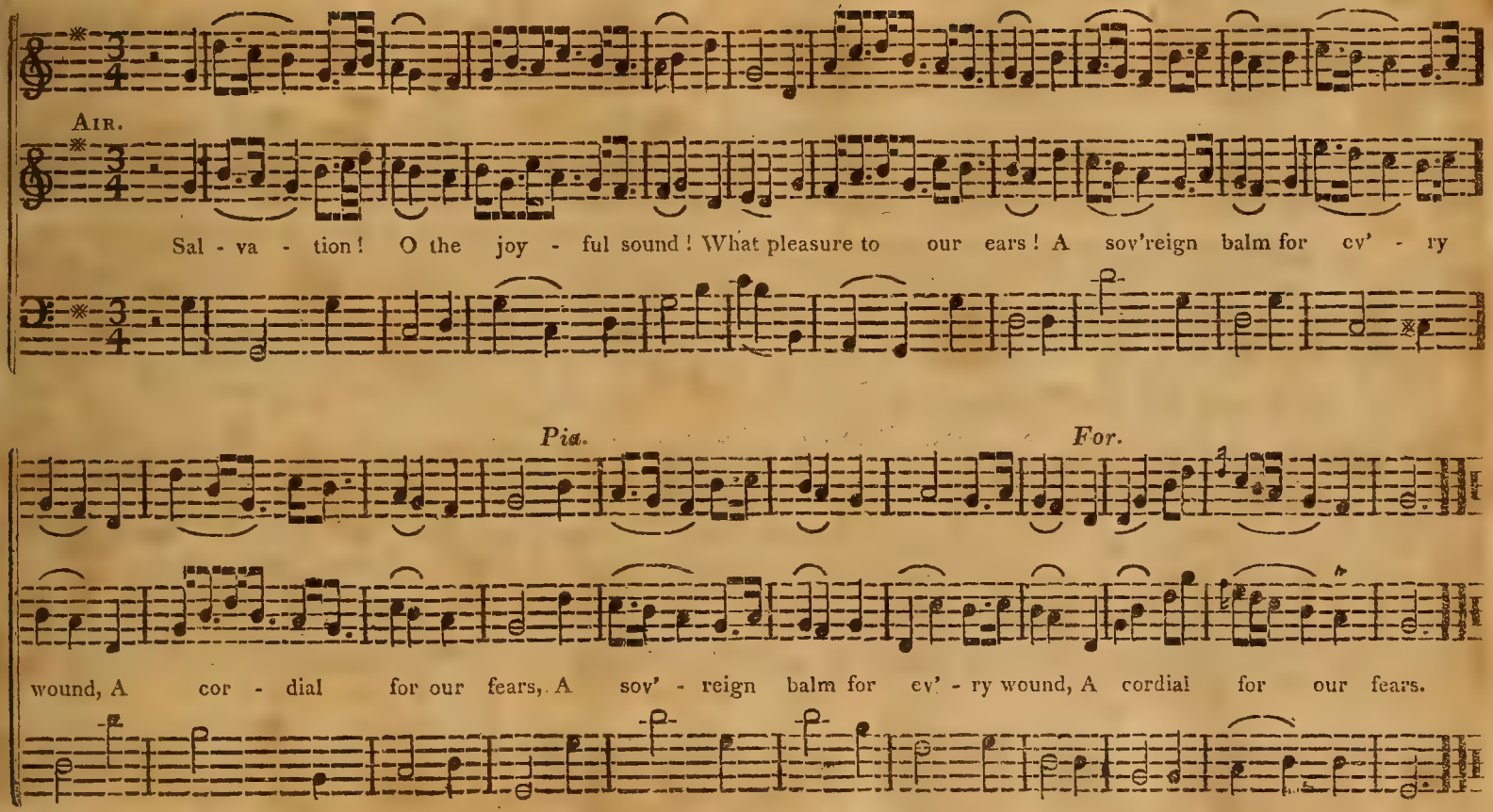
BRIDGEWATER. L. M. ♭

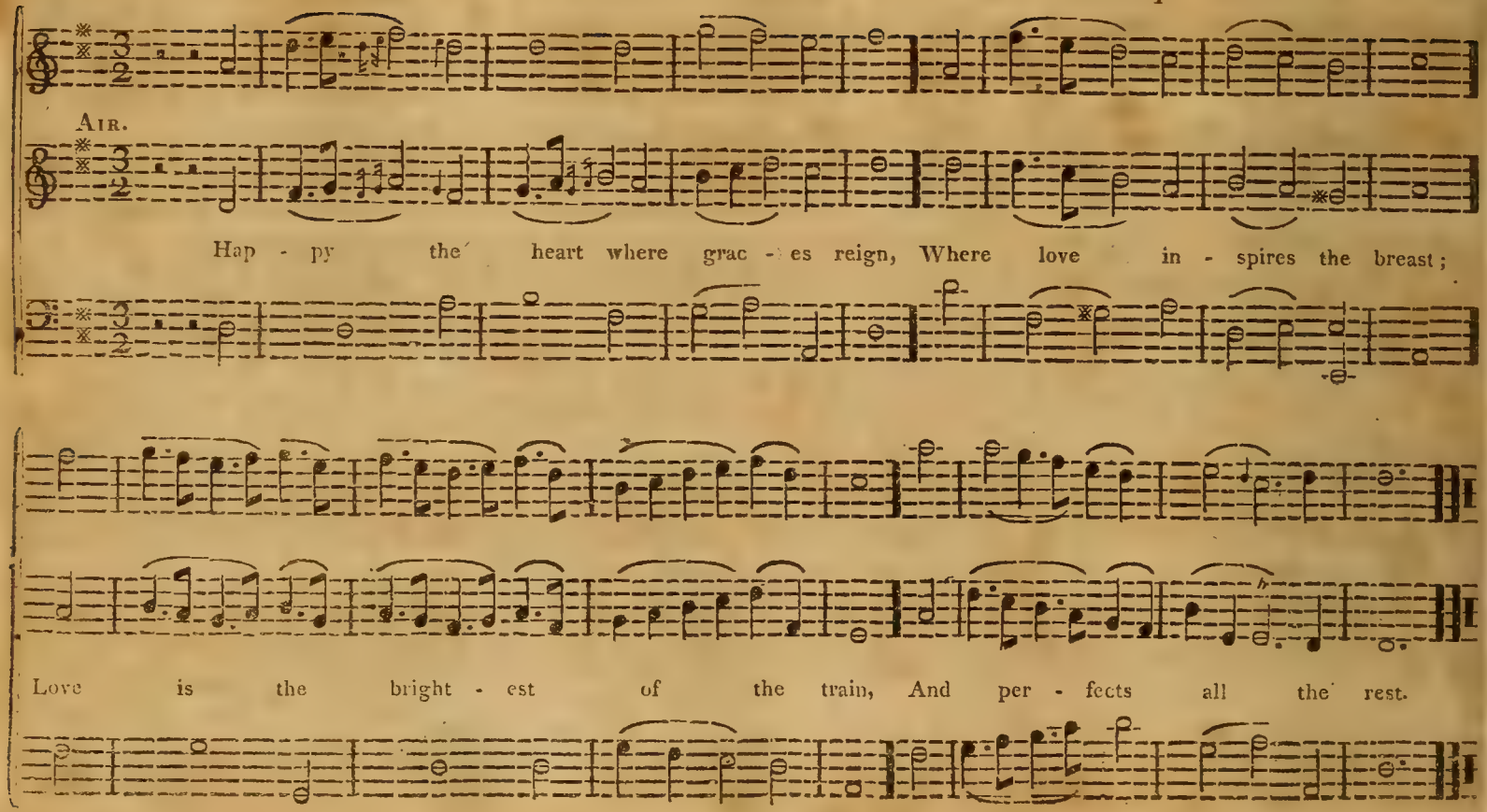
Leach.

AIR. Far from my thoughts, vain world, be gone, Let my religious hours alone; From flesh and sense I would be free, And hold communion, Lord, with thee.

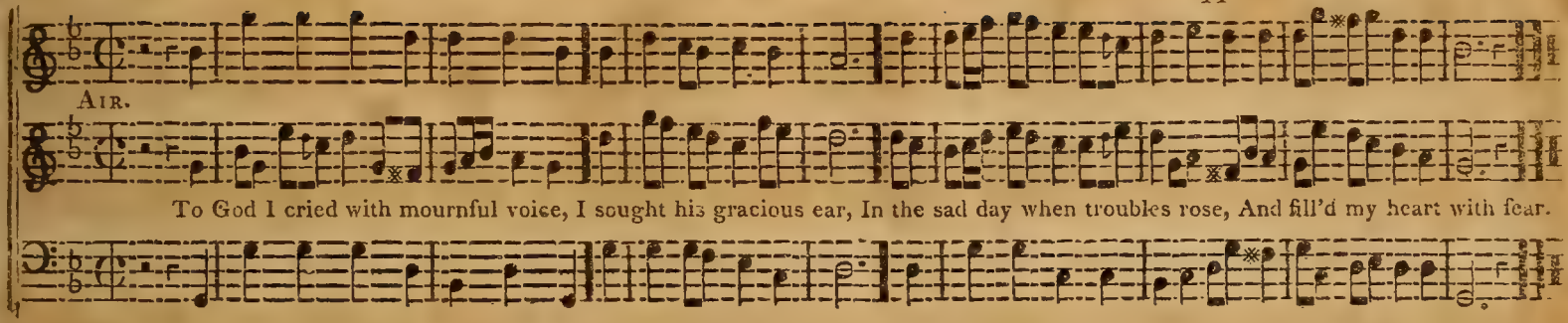
From flesh and sense,

From flesh, &c.


Air.
Sal - va - tion! O the joy - ful sound! What pleasure to our ears! A sov'reign balm for ev' - ry
Pia.
For.
wound, A cor - dial for our fears, A sov' - reign balm for ev' - ry wound, A cordial for our fears.

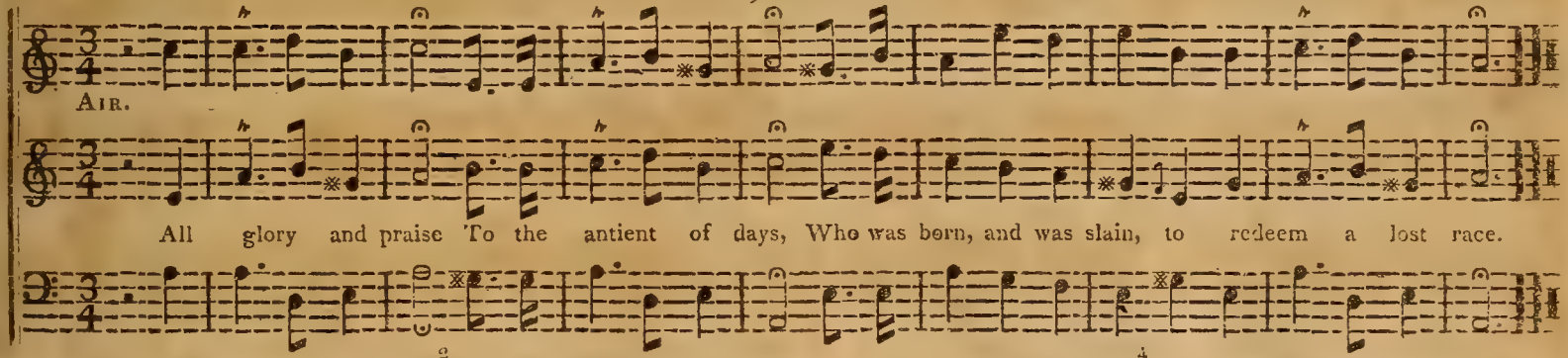

Air.
Hap - py the heart where grac - es reign, Where love in - spires the breast;
Love is the bright - est of the train, And per - fects all the rest.

KNIBB's. C. M. ♭



OLD GERMAN. 2 5's & 1 11. ♭

Har. Sacra.

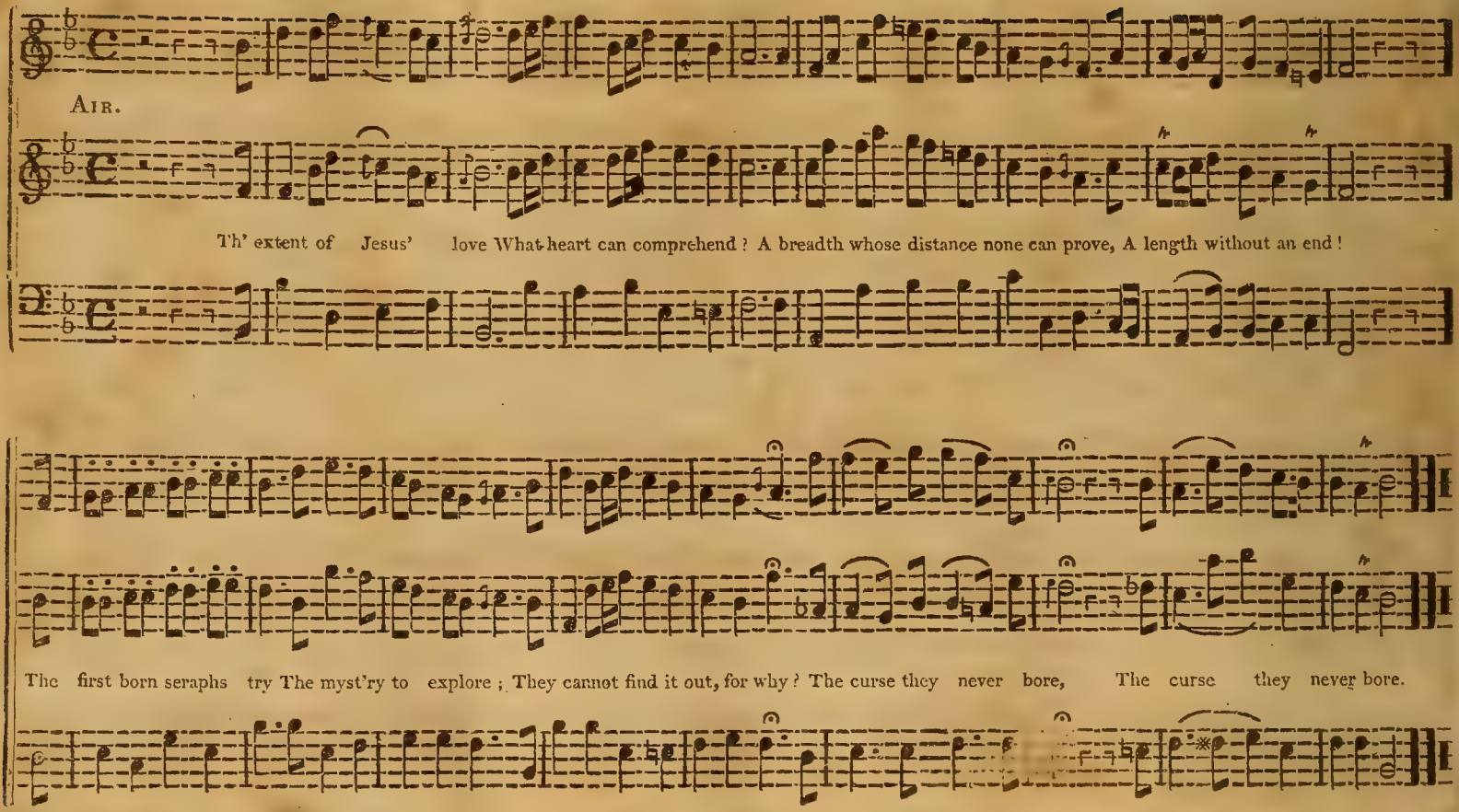


2
Salvation to God,
Who carried our load,
And purchas'd our lives with the price of his blood

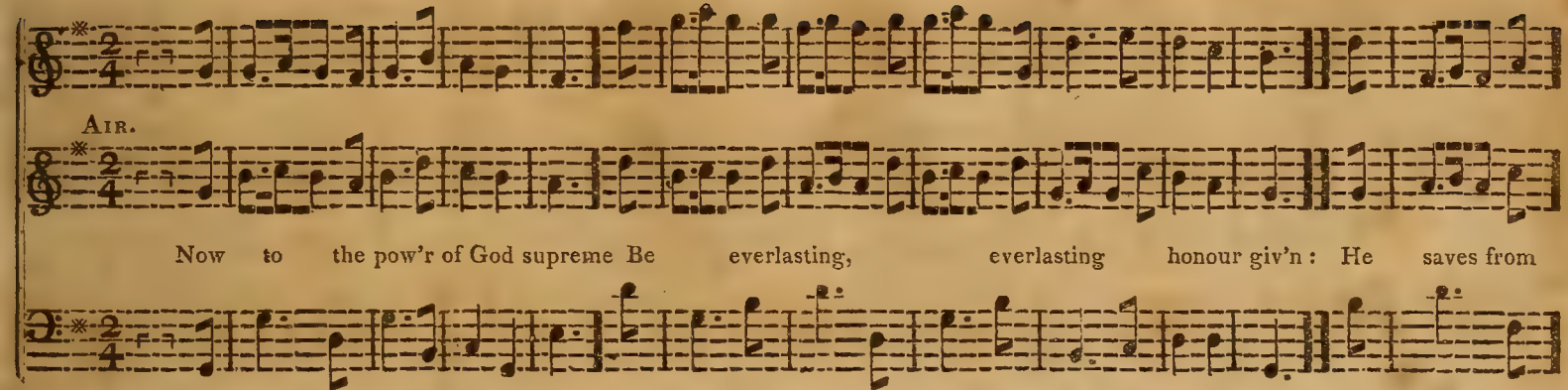
3
And shall he not have
The lives, which he gave
Such an infinite ransom, forever to save?

4
Yes, Lord, we are thine,
And gladly resign
Our souls, to be fill'd with the fulness divine.

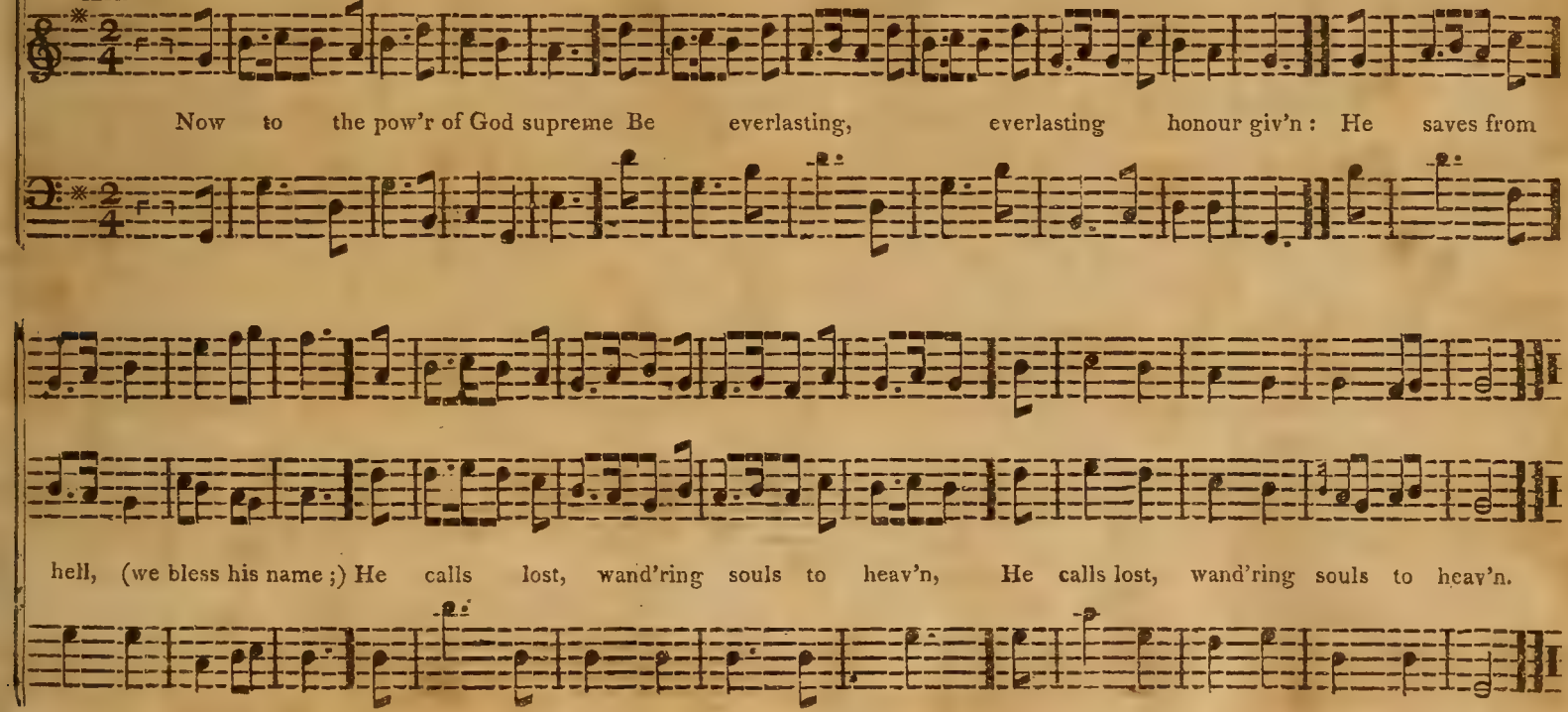
5
How, when it shall be,
We cannot foresee;
But, O, let us live, let us die unto thee.

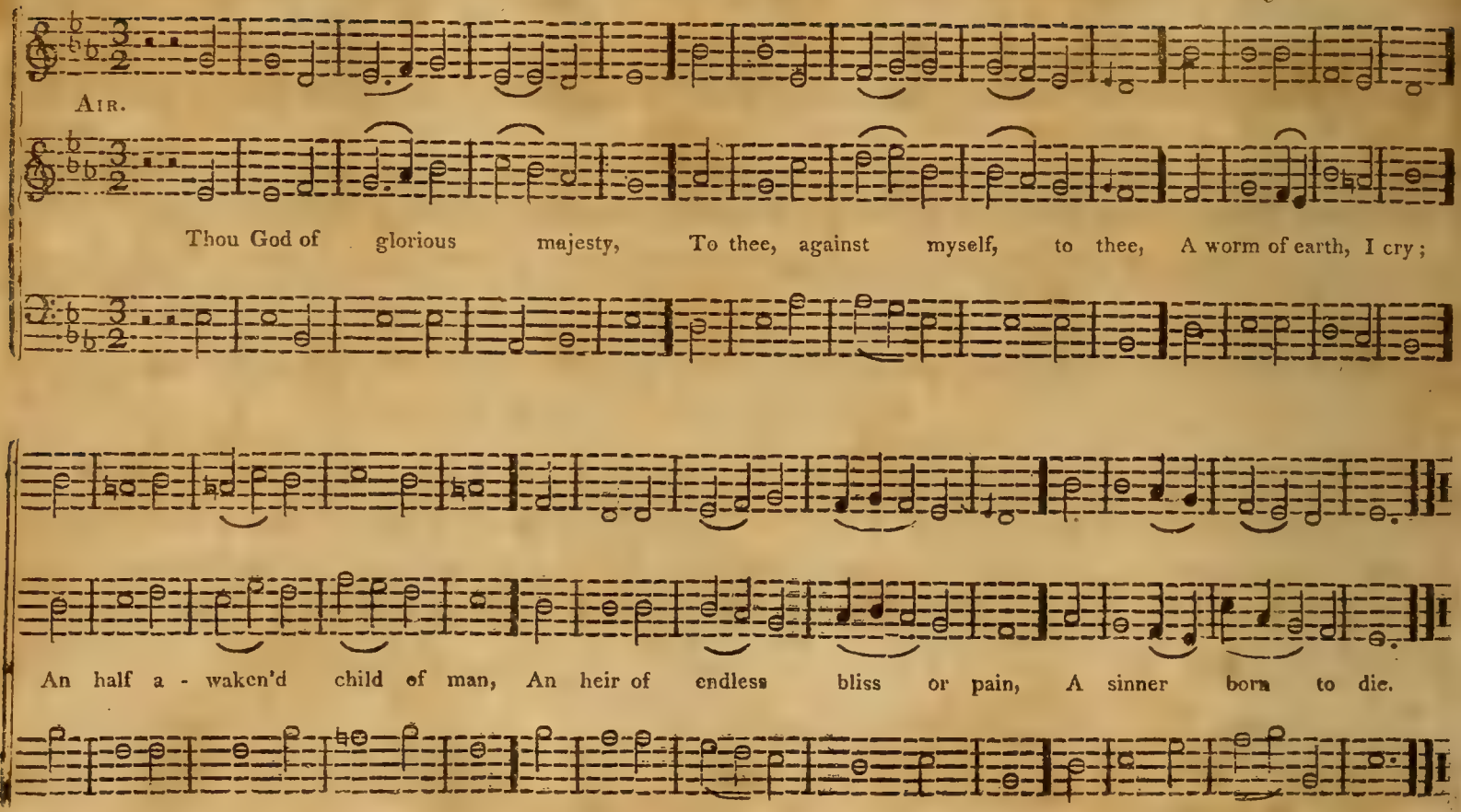

Air.
Th' extent of Jesus' love What heart can comprehend? A breadth whose distance none can prove, A length without an end!
The first born seraphs try The myst'ry to explore; They cannot find it out, for why? The curse they never bore, The curse they never bore.

Vivace.



AIR.


Now to the pow'r of God supreme Be everlasting, everlasting honour giv'n: He saves from
hell, (we bless his name;) He calls lost, wand'ring souls to heav'n, He calls lost, wand'ring souls to heav'n.


Air.
Thou God of glorious majesty, To thee, against myself, to thee, A worm of earth, I cry;
An half a - waken'd child of man, An heir of endless bliss or pain, A sinner born to die.

Largo. *Dr. Arne.*

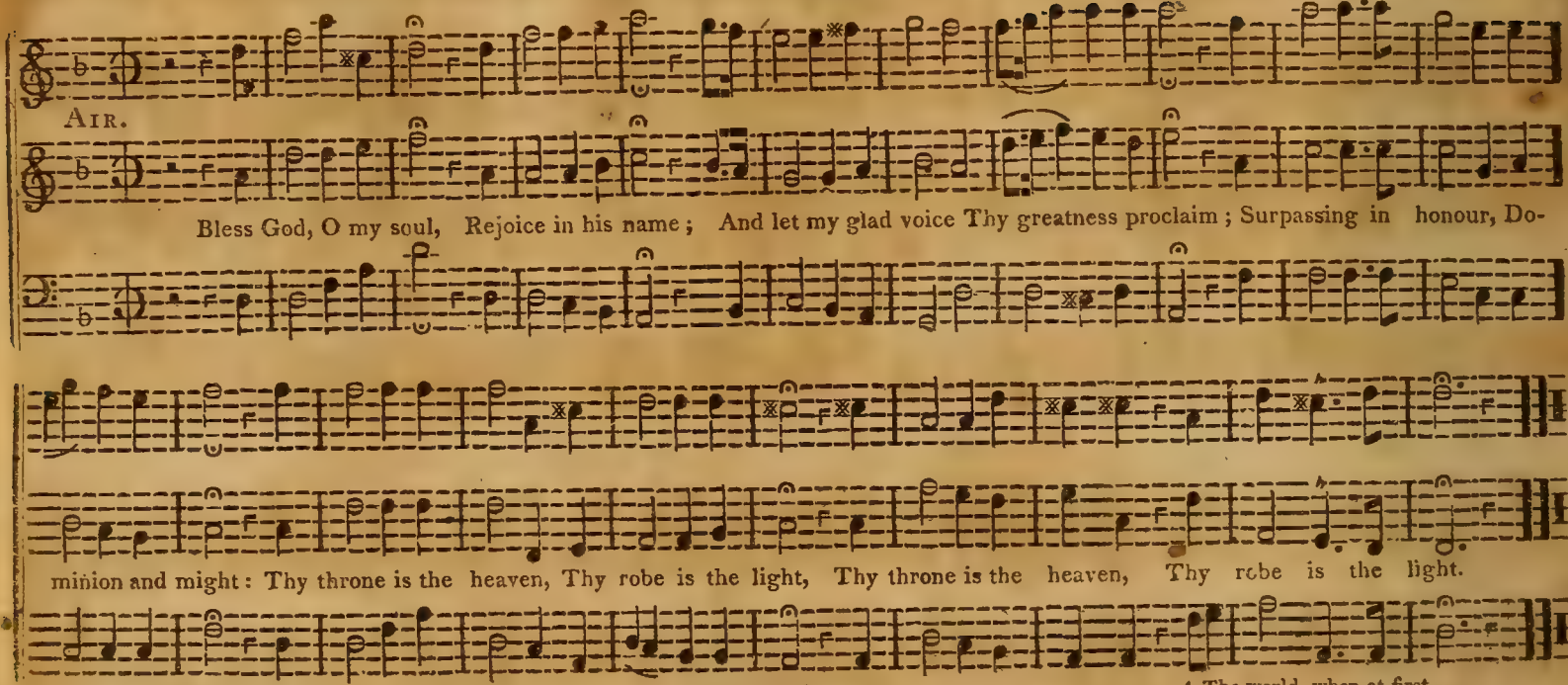
Pia.

AIR.

And didst thou, Lord, for sinners bleed? And could the sun behold the deed? No, he withdrew his sick'ning

Cres. *For.* *Pia.*

ray, And darkness veil'd the mourning day. No, he withdrew his sick'ning ray, And darkness veil'd the mourning day.



2 The sky we behold,
A curtain display'd,
Thy chambers of heav'n
On waters are laid.
The clouds are a chariot
Thy glory to bear,
On winds thou art wafted,
Thou ridest on air.

3 As rapid as fire,
Thy angels on high
Convey thy commands,
Thy ministers fly.
The earth on its basis
Eternal sustain'd,
Is fix'd in the station
Thy wisdom ordain'd.

4 The world, when at first
Of chaos compos'd,
Was void, without form,
In waters enclos'd;
Thy voice, how majestick,
In thunder was heard,
The water subsided!
The mountains appear'd!

Pia.

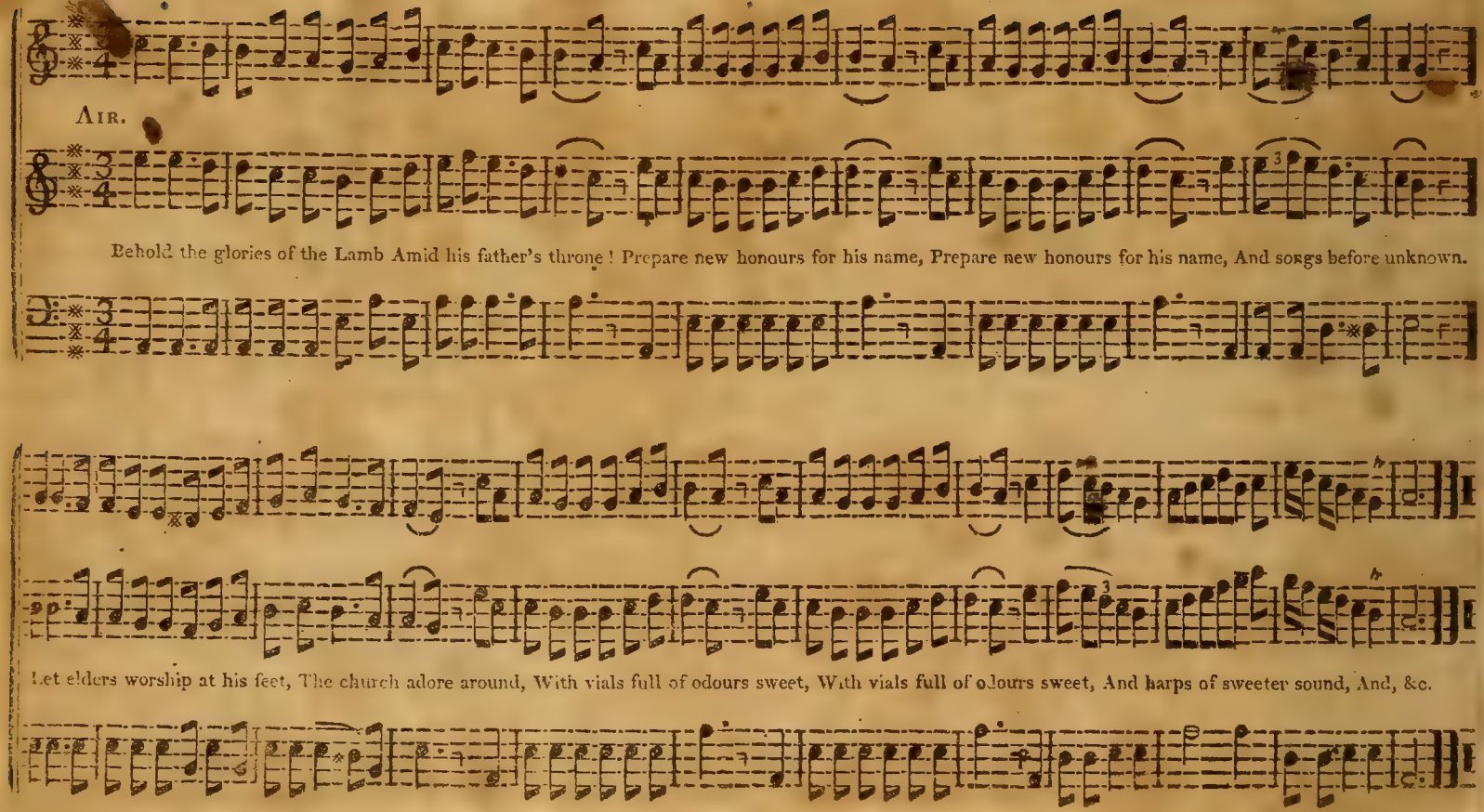
AIR.

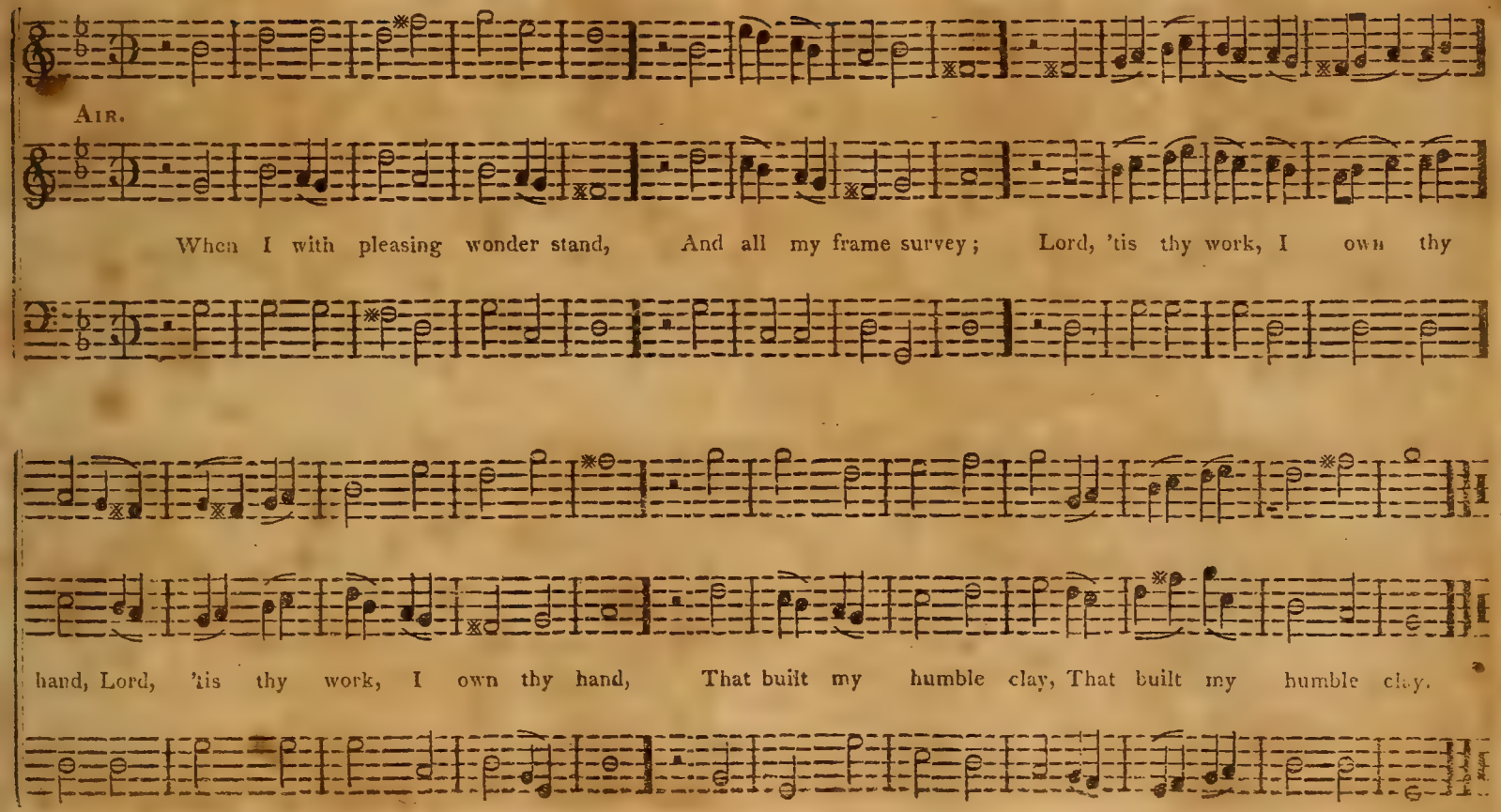
I'll praise my Maker with my breath; And when my voice is lost in death, Praise shall employ my nobler pow'rs: My

days of praise shall ne'er be past, While life, and thought and being last, Or immor - tal - i - ty endures.

PARMA. C. M.

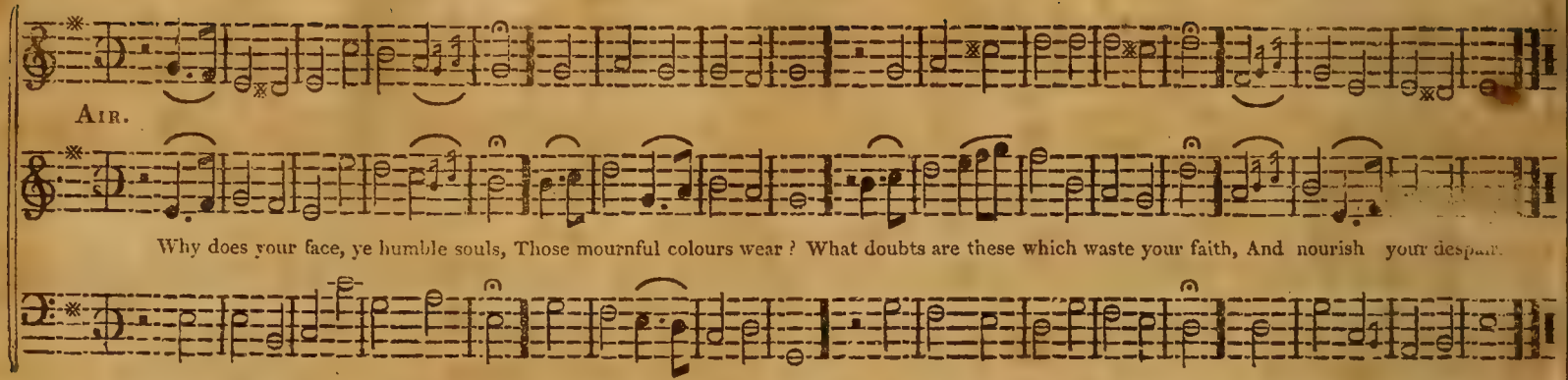
Italian.




Air.
When I with pleasing wonder stand, And all my frame survey; Lord, 'tis thy work, I own thy
hand, Lord, 'tis thy work, I own thy hand, That built my humble clay, That built my humble clay.

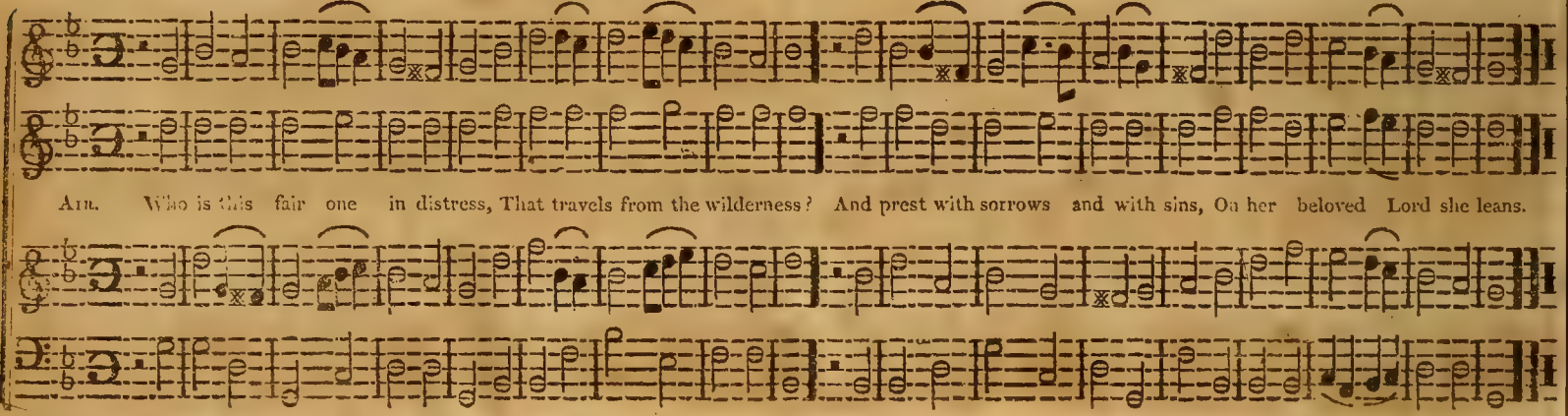
St. MARY's C. M. ♭

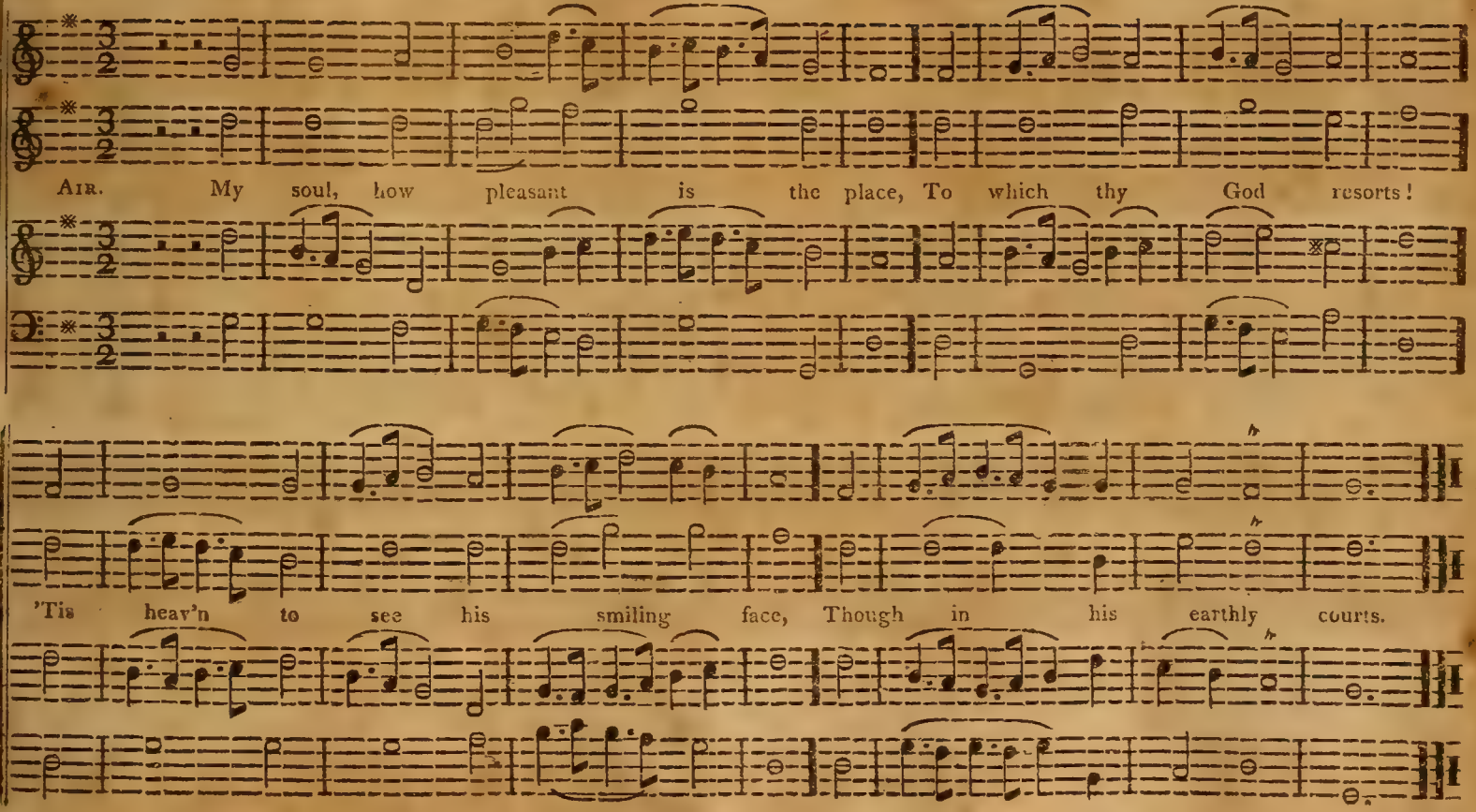
B. Stubbs.



WILDERNESS. L. M. ♭

Leach.




Air. My soul, how pleasant is the place, To which thy God resorts!
'Tis heav'n to see his smiling face, Though in his earthly courts.

MESSIAH. C. M. ✠

G. F. Handel.

Largo e Cantabile.

AIR.

The Lord, who made both heav'n and earth, And all that they contain, Will never quit his stedfast truth, Nor make his promise vain.

HYMN TO THE TRINITY. 6 & 4. ✠

F. Giardini.

AIR.

Come, thou Almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all vic - torious, Come, and reign over us, Ancient of days.

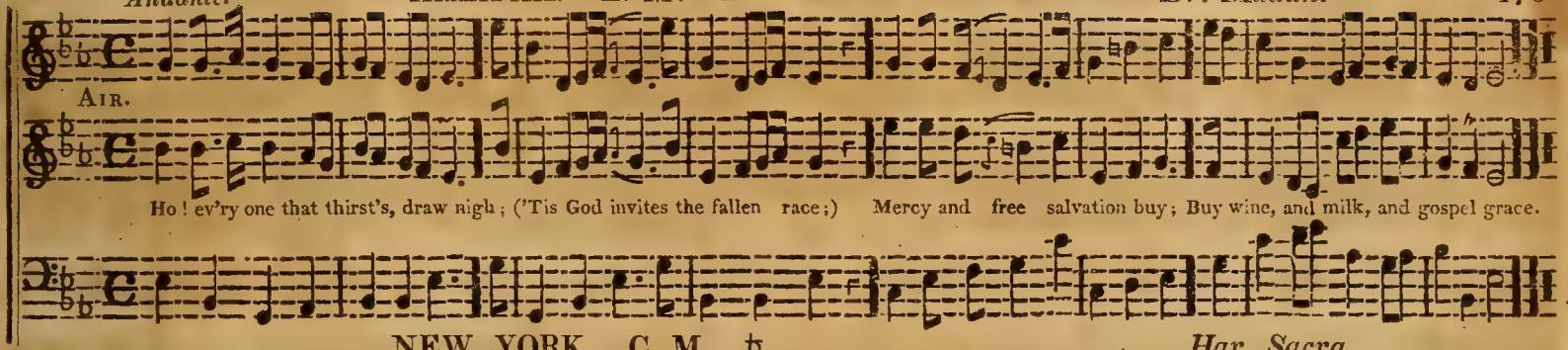
2 Jesus, our Lord, arise,
Scatter our enemies,
And make them fall!
Let thy Almighty aid,
Our sure defence be made,
Our souls on thee be stay'd;
Lord, hear our call!

3 Come, thou incarnate Word,
Gird on thy mighty sword,
Our pray'r attend!
Come, and thy people bless;
And give thy word success;
Spirit of holiness,
On us descend!

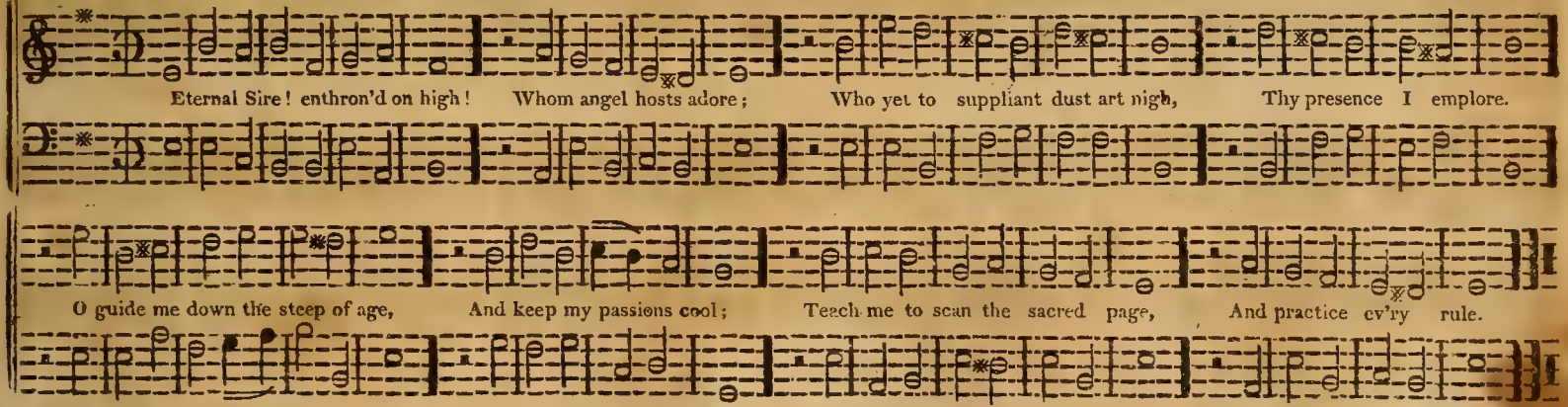
4 Come, holy Comforter,
Thy sacred witness bear
In this glad hour!
Thou who Almighty art,
Now rule in ev'ry heart,
And ne'er from us depart,
Spirit of pow'r!

5 To thee great One in Three
Eternal praises be,
Hence, evermore!
His sov'reign Majesty
May we in glory see,
And to eternity,
Love and adore!

Andante. HALIFAX. L. M. *Dr. Madan.*



NEW--YORK. C. M. *Har. Sacra.*



2 My flying years, Time urges on,
What's human must decay,
My *friends*, my youth's companion's gone,
Can I expect to stay?

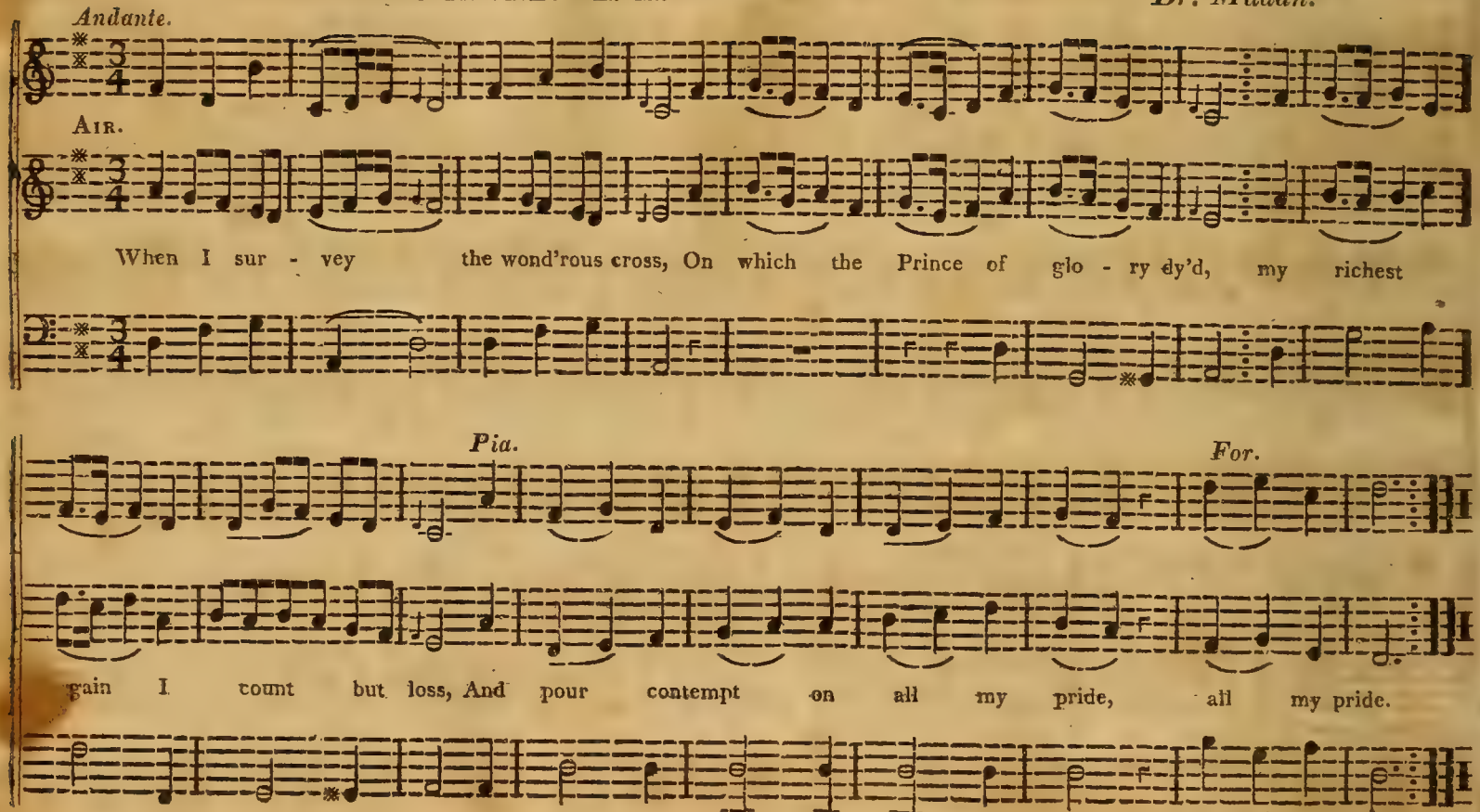
Ah! no—then smooth the mortal hour:
On thee my hope depends:
Support me with Almighty power,
While dust to dust descends.

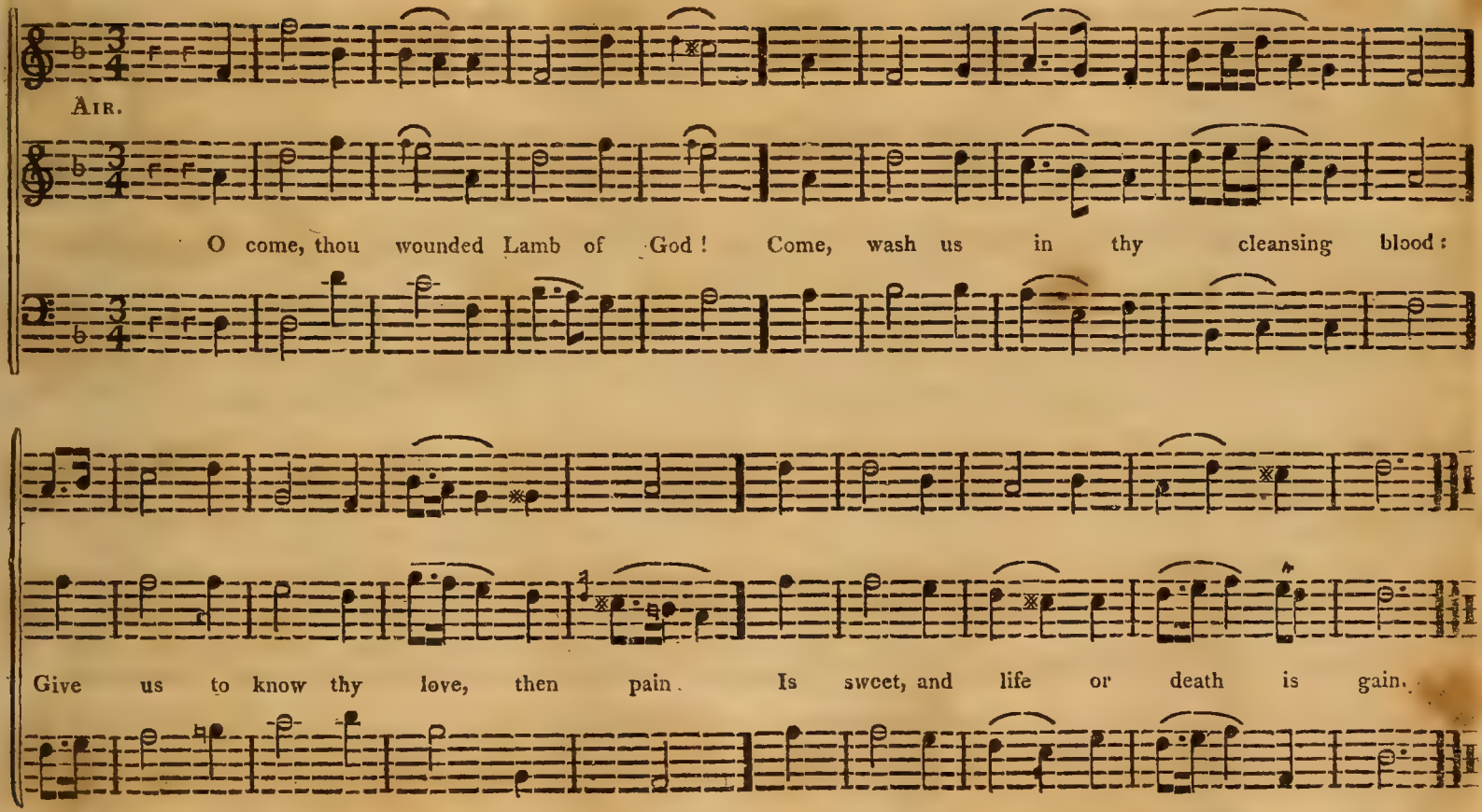
3 Then wing my soul! O! gracious God!
While angels guard the way;
Admitted to the blest abode,
I'll endless anthems pay.

Thro' heav'n, howe'er remote the bound,
Thy matchless love proclaim,
And join the choir of saints, that sound,
Their dear redeemer's name.

RICHMOND. L. M. ✠

Dr. Madan.




AIR.
O come, thou wounded Lamb of God! Come, wash us in thy cleansing blood:
Give us to know thy love, then pain. Is sweet, and life or death is gain.

SICILIAN MARINER's HYMN. L. M. ✠

Italian.

Moderato.

AIR.

O turn, great Ruler of the skies, Turn from my sins thy searching eyes; My mind from ev'ry fear release, And soothe my troubled thoughts to peace.

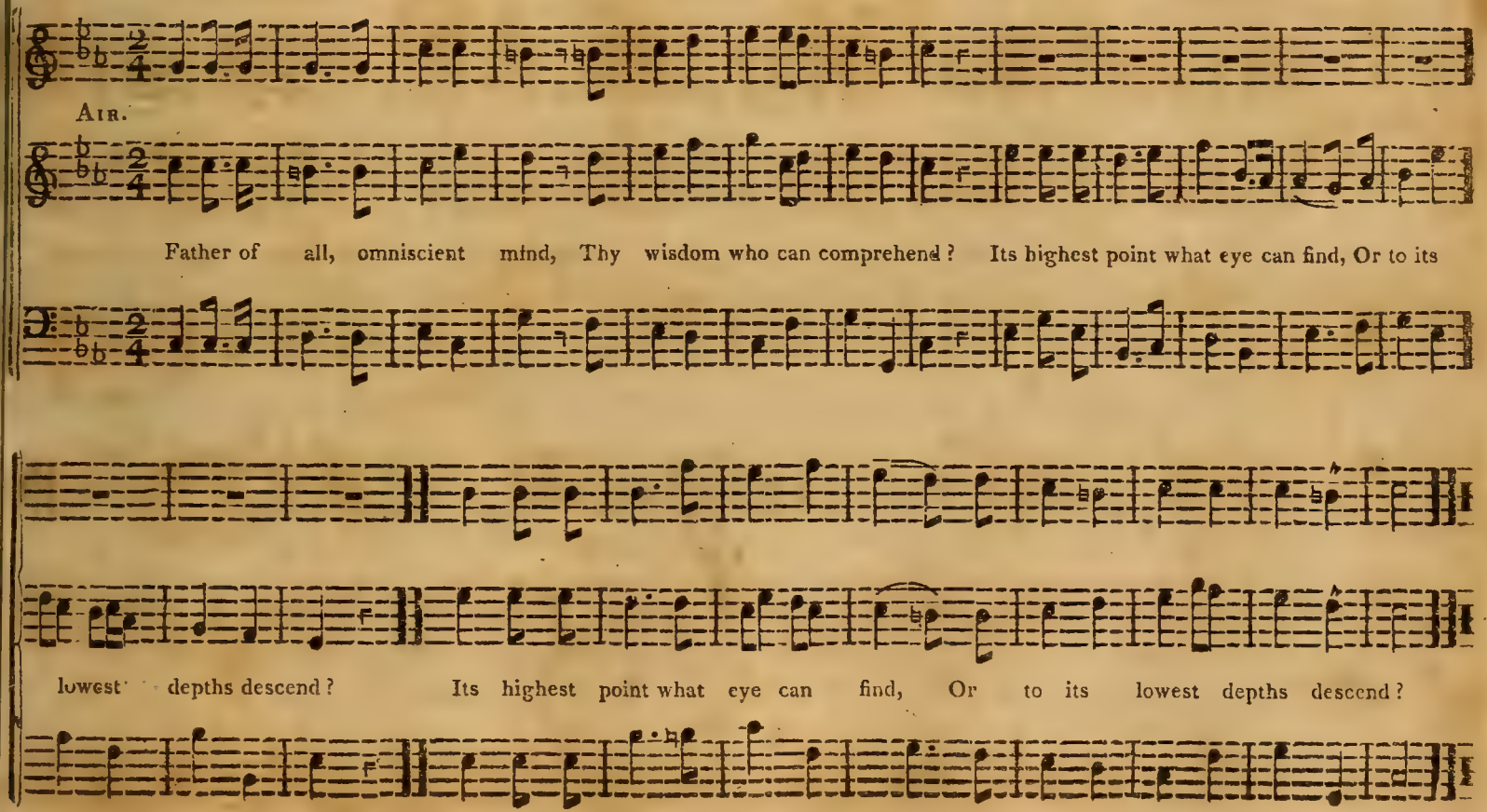
KENT. L. M. ✠

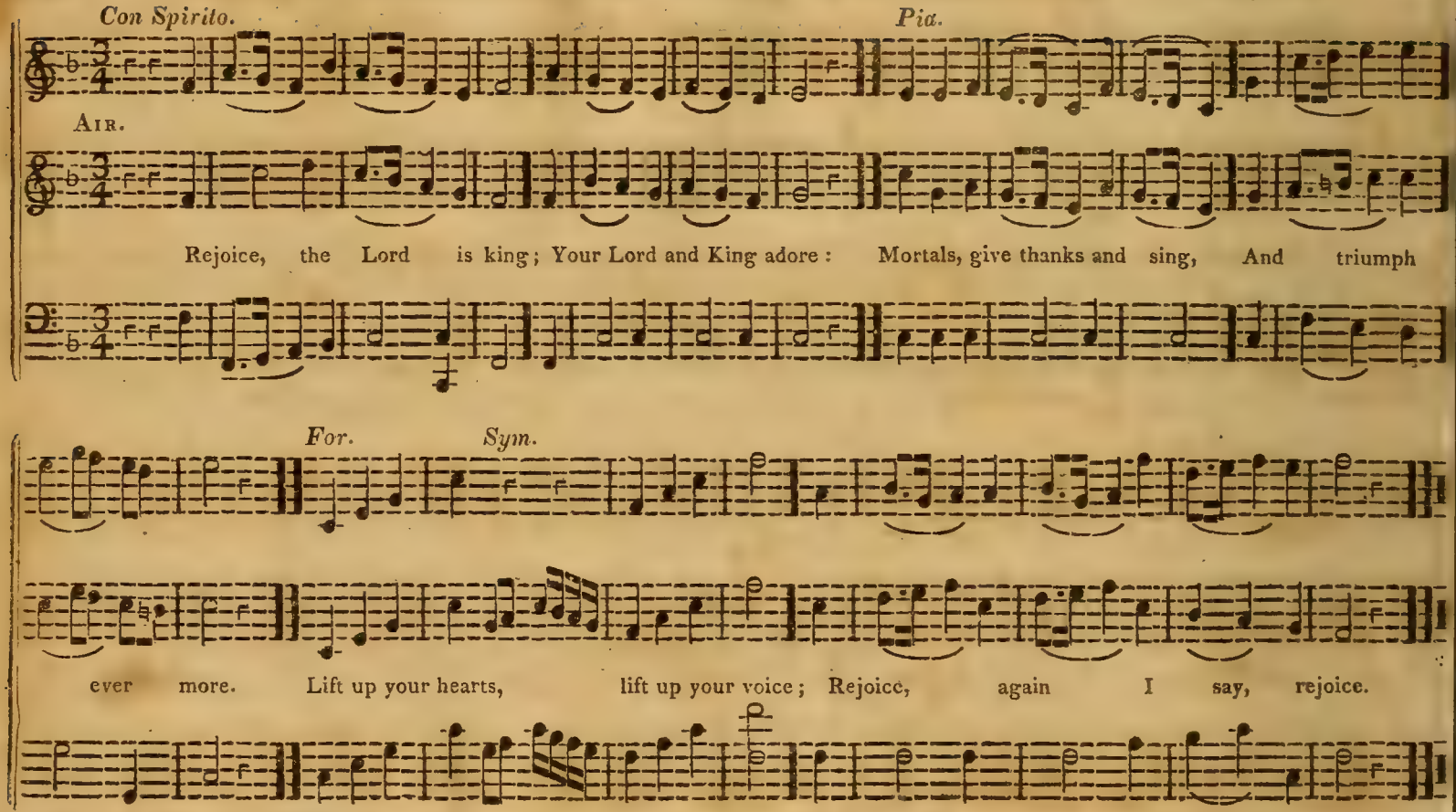
G. Green.

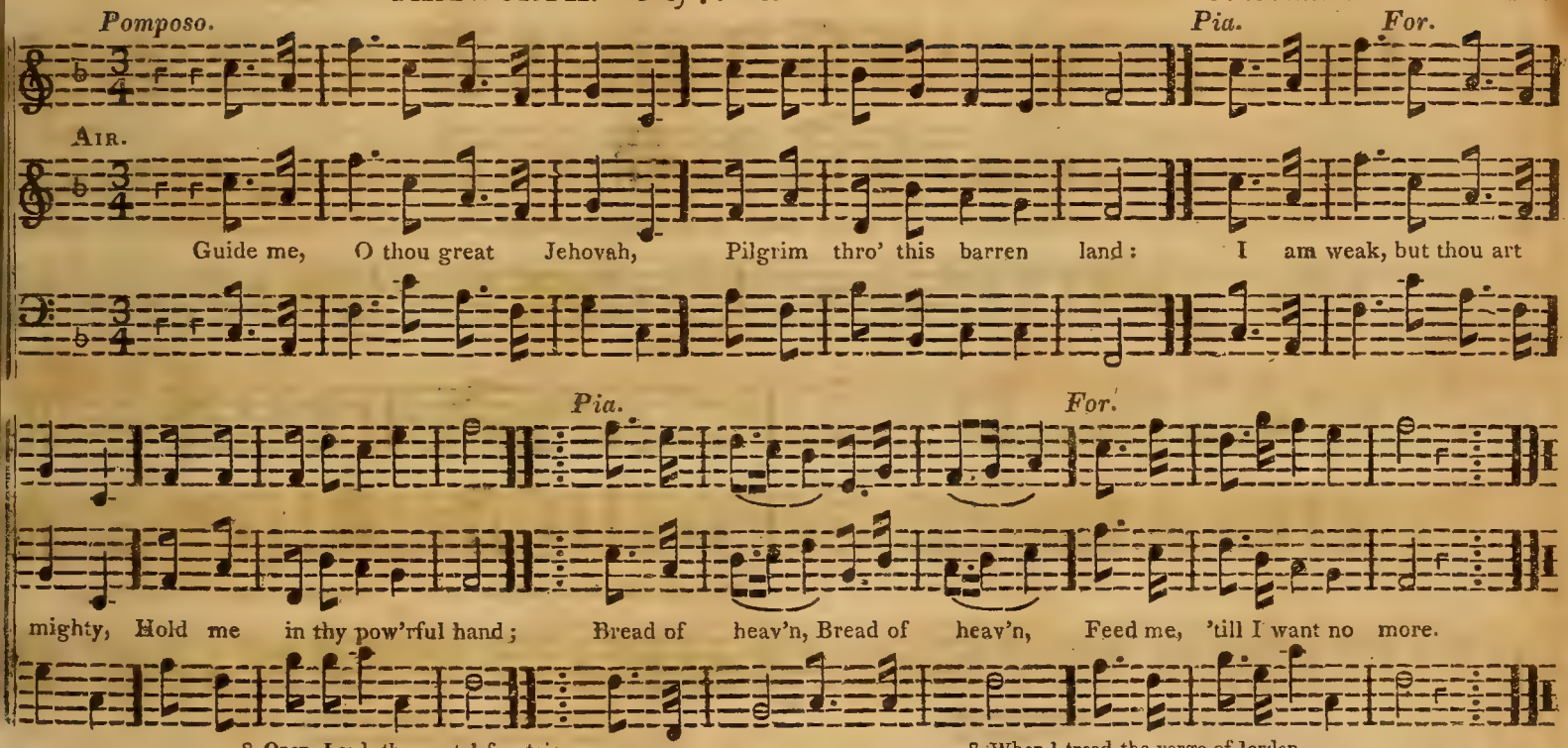
Lento.

AIR.

Where shall we go to seek and find A habi - ta - tion for our God, A dwelling for th' Eternal Mind, Among the sons of flesh and blood;

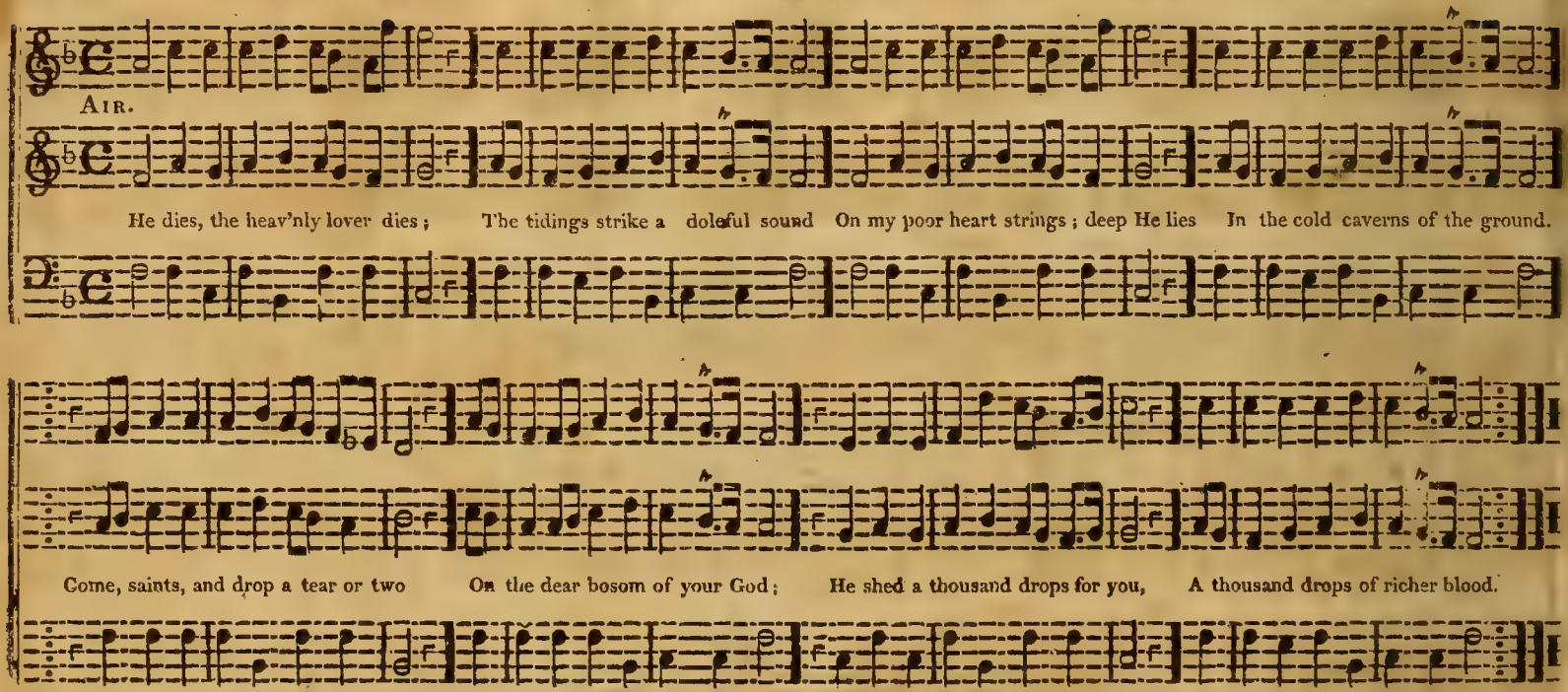

Air.
Father of all, omniscient mind, Thy wisdom who can comprehend? Its highest point what eye can find, Or to its
lowest depths descend? Its highest point what eye can find, Or to its lowest depths descend?


Con Spirito.
Pia.
Air.
Rejoice, the Lord is king; Your Lord and King adore: Mortals, give thanks and sing, And triumph
For.
Sym.
ever more. Lift up your hearts, lift up your voice; Rejoice, again I say, rejoice.



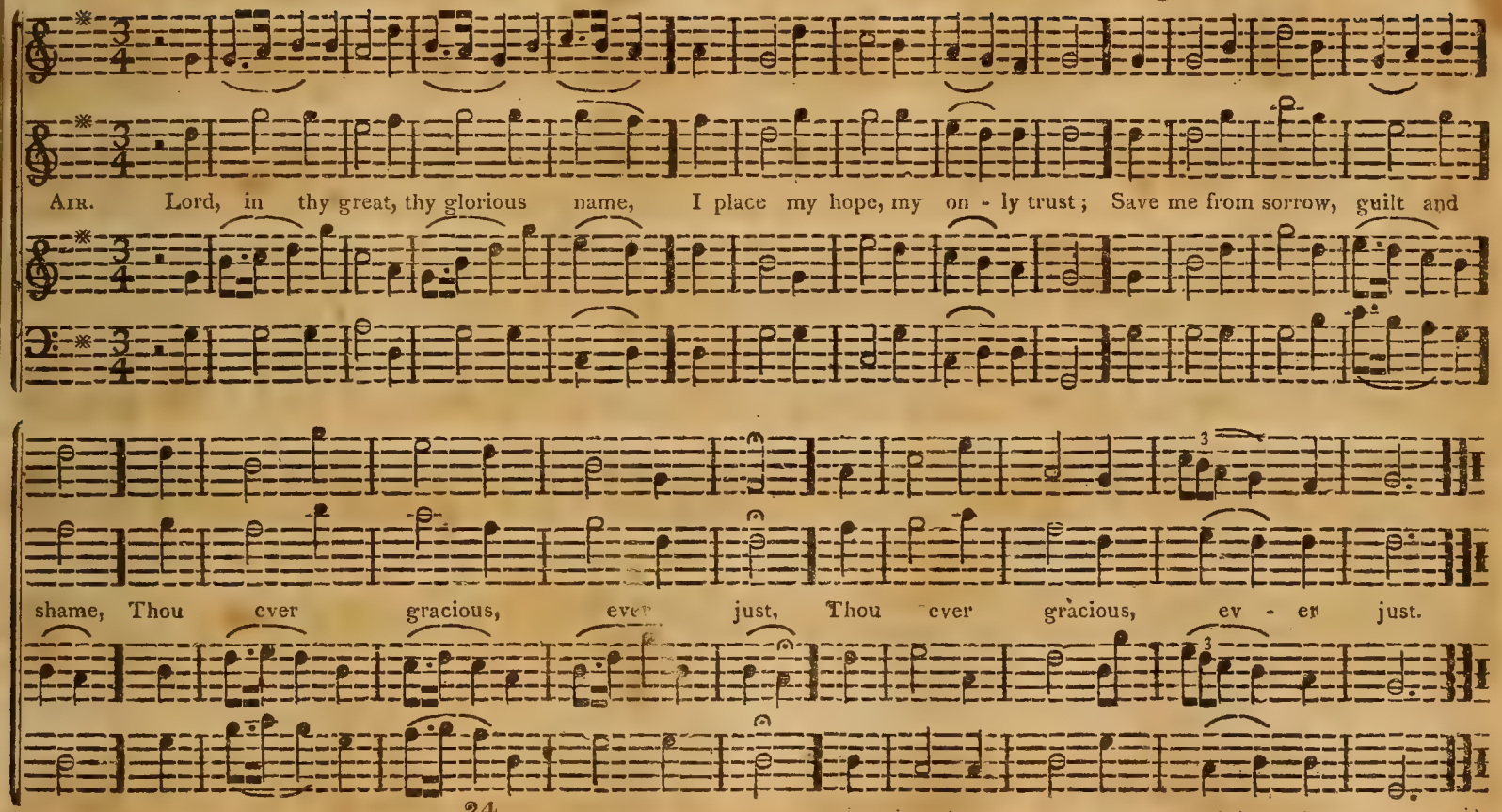
2 Open, Lord, the crystal fountain
Whence the healing streams do flow;
Let the fiery cloudy pillar
Lead me all my journey through;
Strong Deliv'rer,
Be thou still my strength and shield.

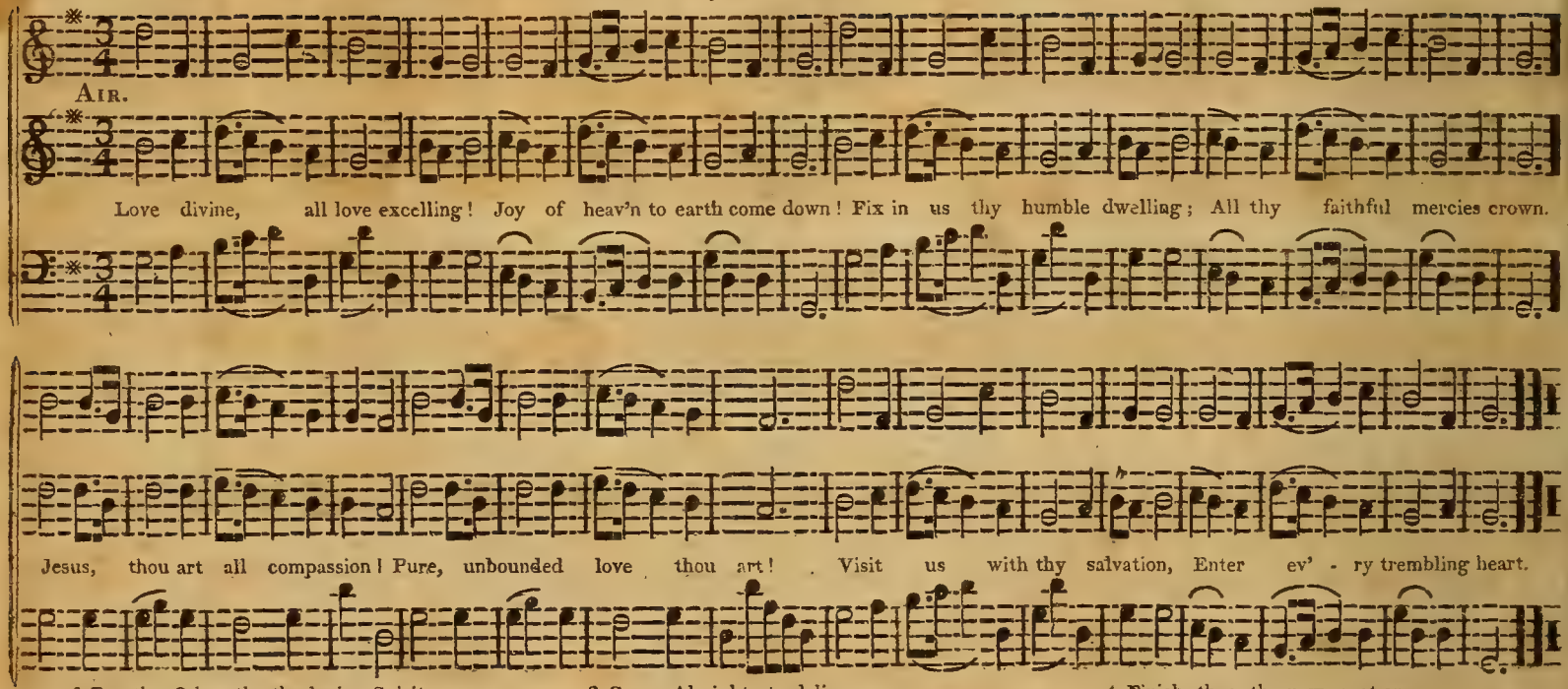
3 When I tread the verge of Jordan,
Bid my anxious fears subside;
Death of death, and hell's destruction,
Land me safe on Canaan's side;
Songs of praises
I will ever give to thee.



2 Here's love and grief beyond degree,
The Lord of glory dies for men;
But lo, what sudden joys I see!
Jesus the dead revives again.
The rising God forsakes the tomb,
Up to His Father's court He flies;
Cherubic legions guard Him home,
And shout Him, welcome to the skies.

3 Break off your tears, ye saints, and tell,
How high our great Deliv'rer reigns;
Sing, how He spoil'd the hosts of hell,
And led the monster Death in chains.
Say, Live forever, wond'rous King,
Born to redeem, and strong to save;
Then ask the monster, Where's thy sting;
And where's thy vict'ry, boasting Grave!


AIR. Lord, in thy great, thy glorious name, I place my hope, my on - ly trust; Save me from sorrow, guilt and
shame, Thou ever gracious, ever just, Thou ever gracious, ev - er just.



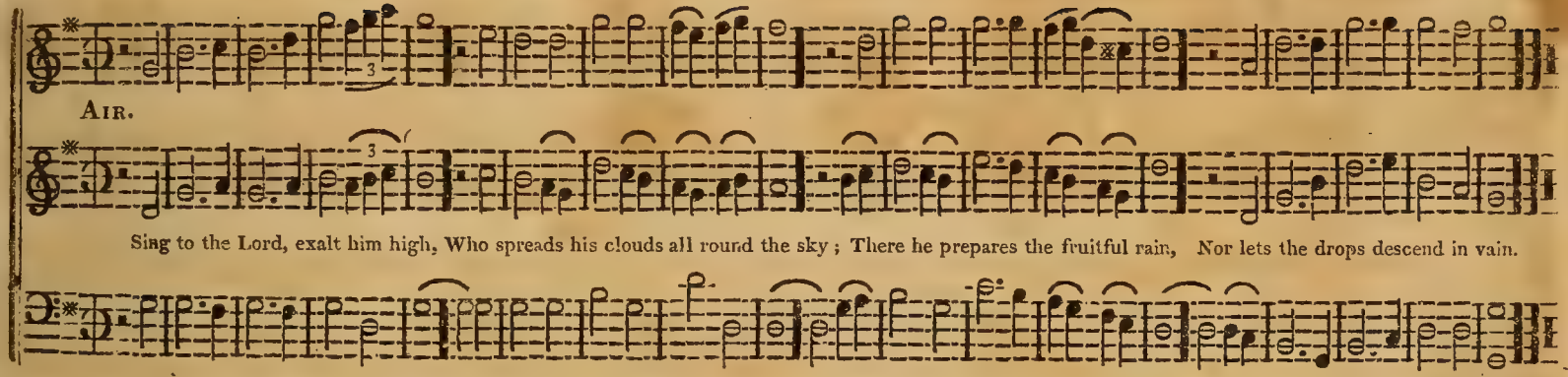
2 Breathe, O breathe thy loving Spirit
Into ev'ry troubled breast!
Let us all in thee inherit,
Let us find thy promis'd rest.
Take away the pow'r of sinning,
Alpha and Omega be,
End of faith, as its beginning,
Set our hearts at liberty.

3 Come, Almighty to deliver,
Let us all thy life receive!
Suddenly return, and never,
Never more thy temples leave!
Thee we would be always blessing,
Serve thee as thine hosts above,
Pray, and praise thee without ceasing,
Glory in thy precious love.

4 Finish, then, thy new creation;
Pure unspotted may we be!
Let us see thy great salvation,
Perfectly restor'd by thee!
Chang'd from glory into glory,
'Till in heav'n we take our place;
'Till we cast our crowns before thee,
Lost in wonder, love, and praise.

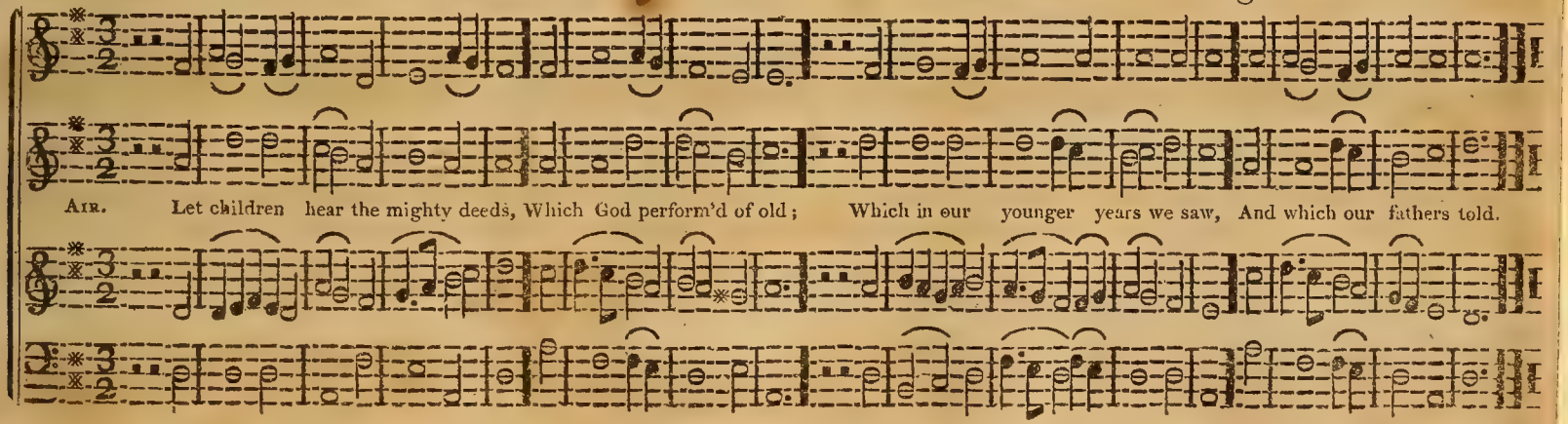
COOKHAM. L. M. ✠

Har. Sacra.



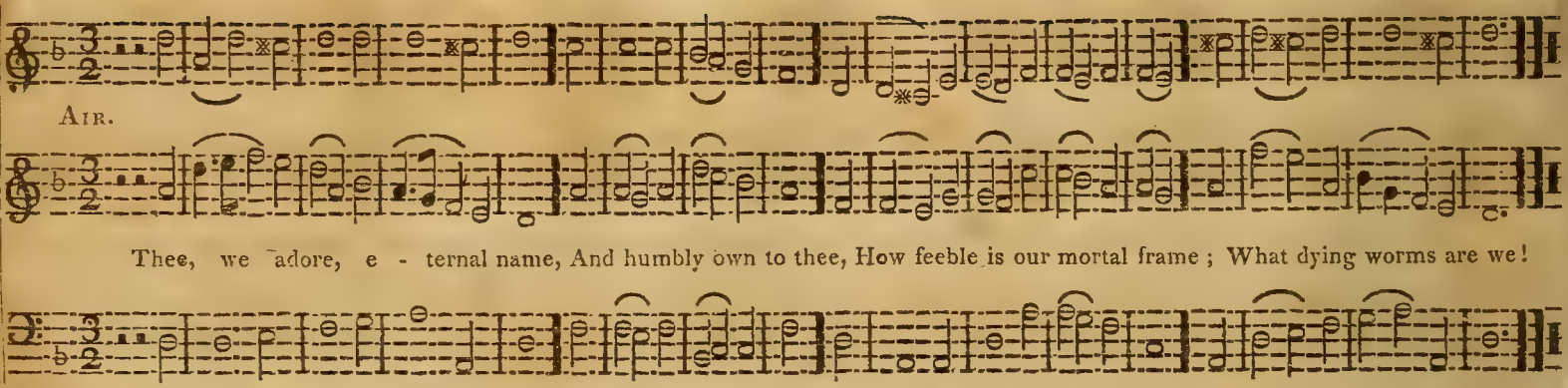
TRINITY. C. M. ✠

King James.



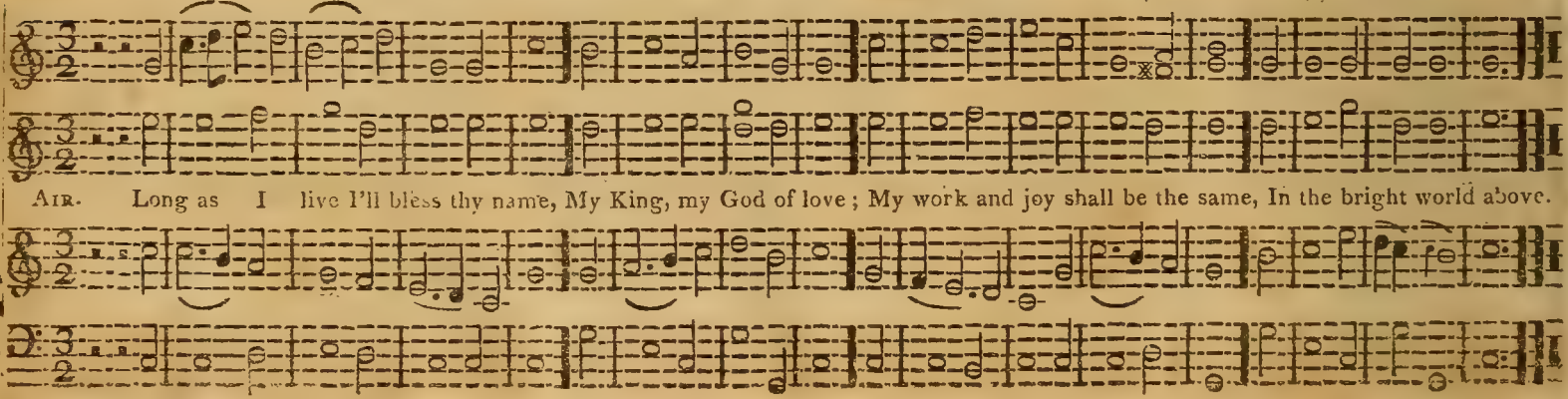
DUNKENFIELD. C. M. ♭

R. Harrison.

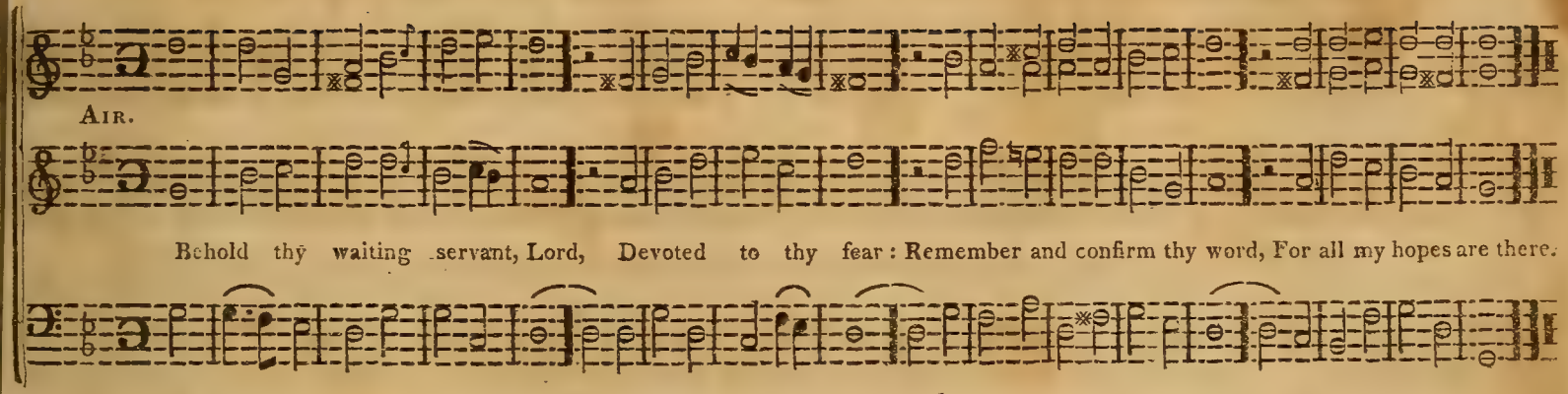


COLCHESTER. C. M. ♯

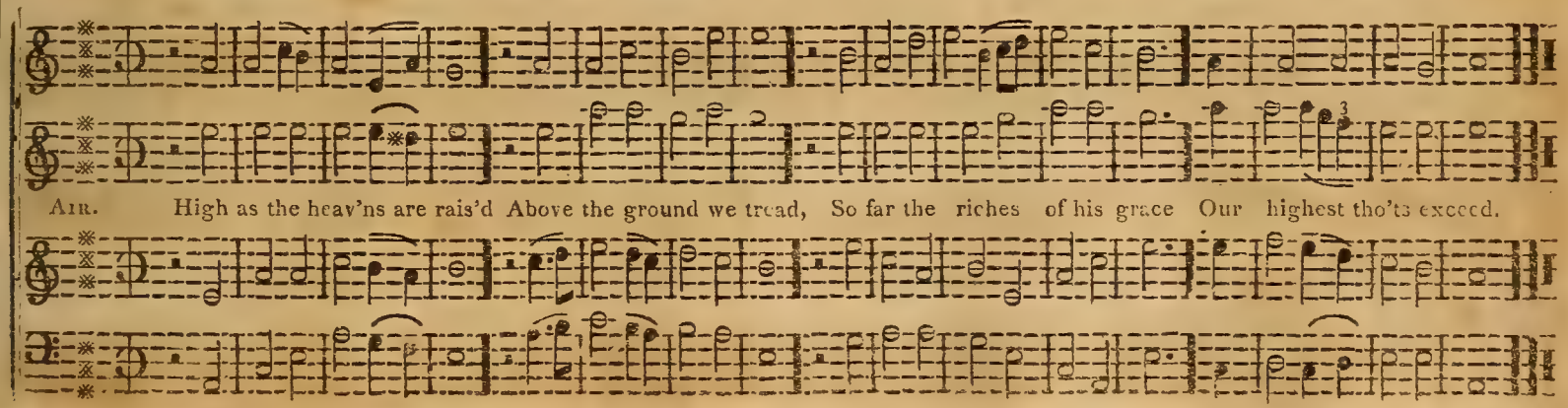
A. Williams.



UPLAND. C. M. ♭ — *W. Tansur.*

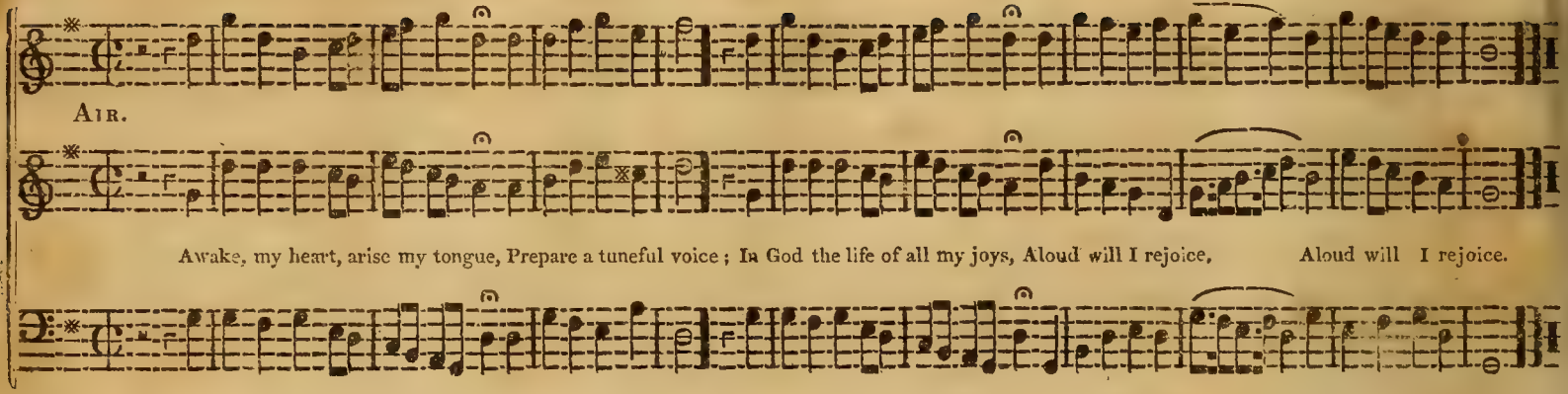


St. THOMAS'. S. M. ♯ — *G. F. Handel.*



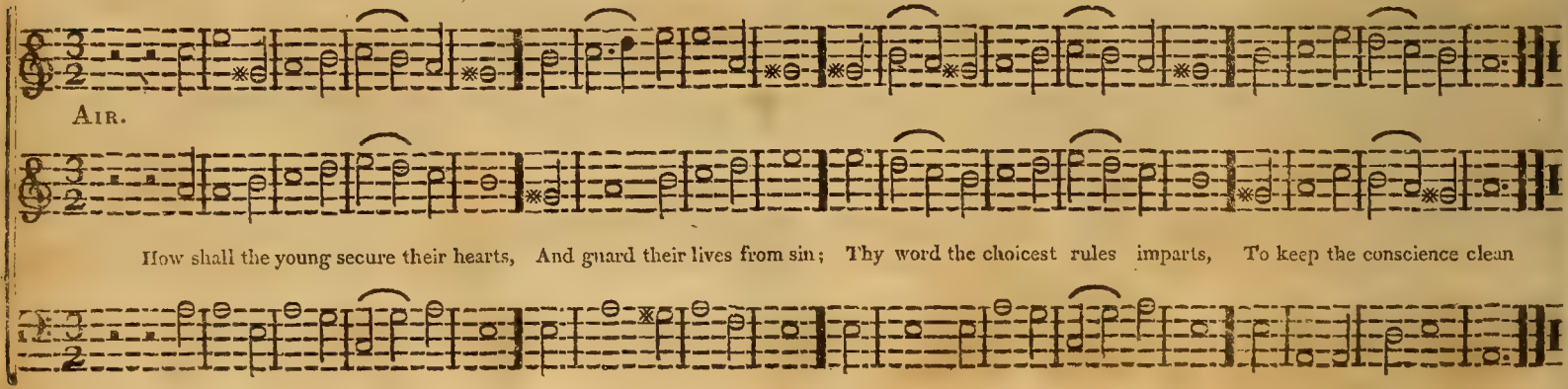
BRAY. C. M. ✠

A. Williams' Coll.



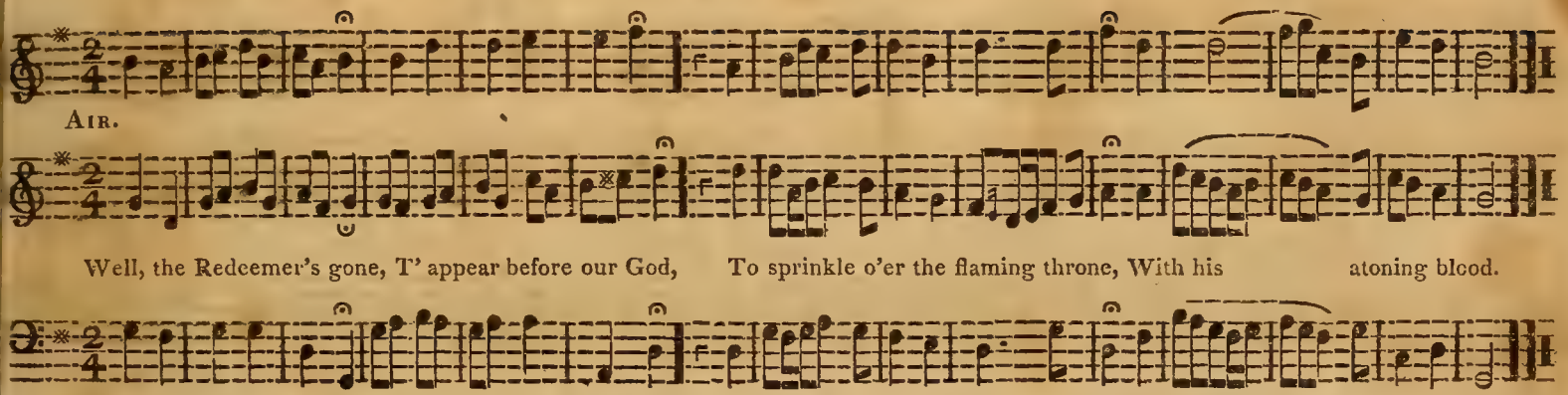
BURFORD. C. M. ✠

Har. Sacra.



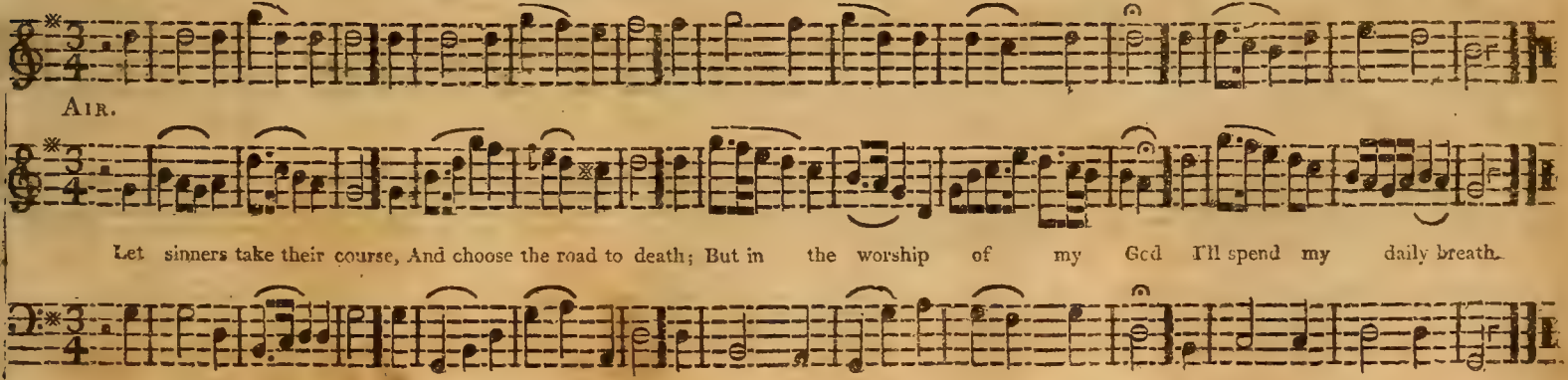
GOSPORT. S. M. ✠

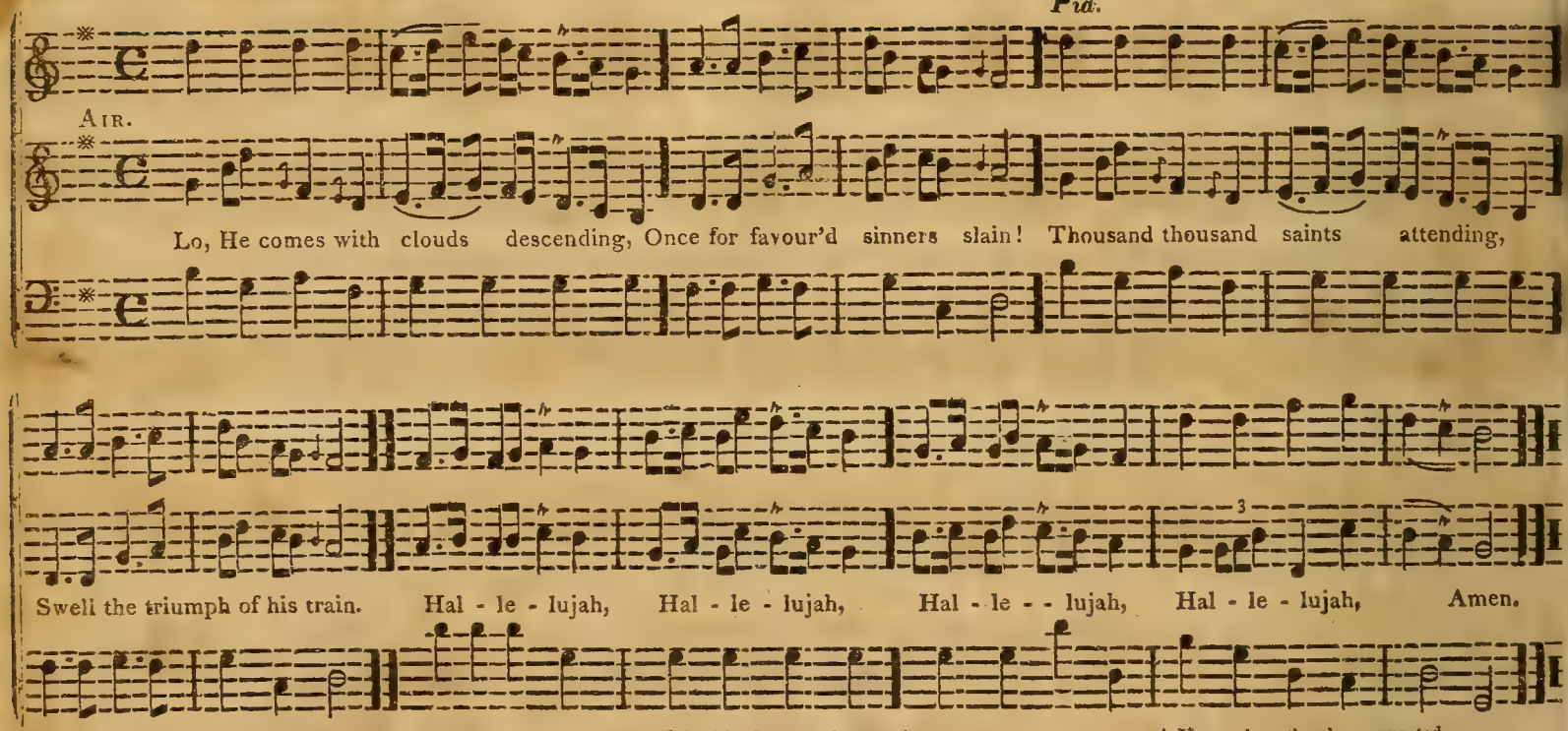
T. Husband.



KIBWORTH. S. M. ✠

Addington's Coll.





2 Ev'ry eye shall now behold him,
Rob'd in dreadful majesty;
Those who set at nought and sold him,
Pierc'd and nail'd him to the tree,
Deeply wailing,
Shall the true Messiah see.

3 Ev'ry island, sea, and mountain,
Heav'n and earth, shall flee away;
All who hate him must, confounded,
Hear the trump proclaim the day;
Come to judgment,
Come to judgment, come away

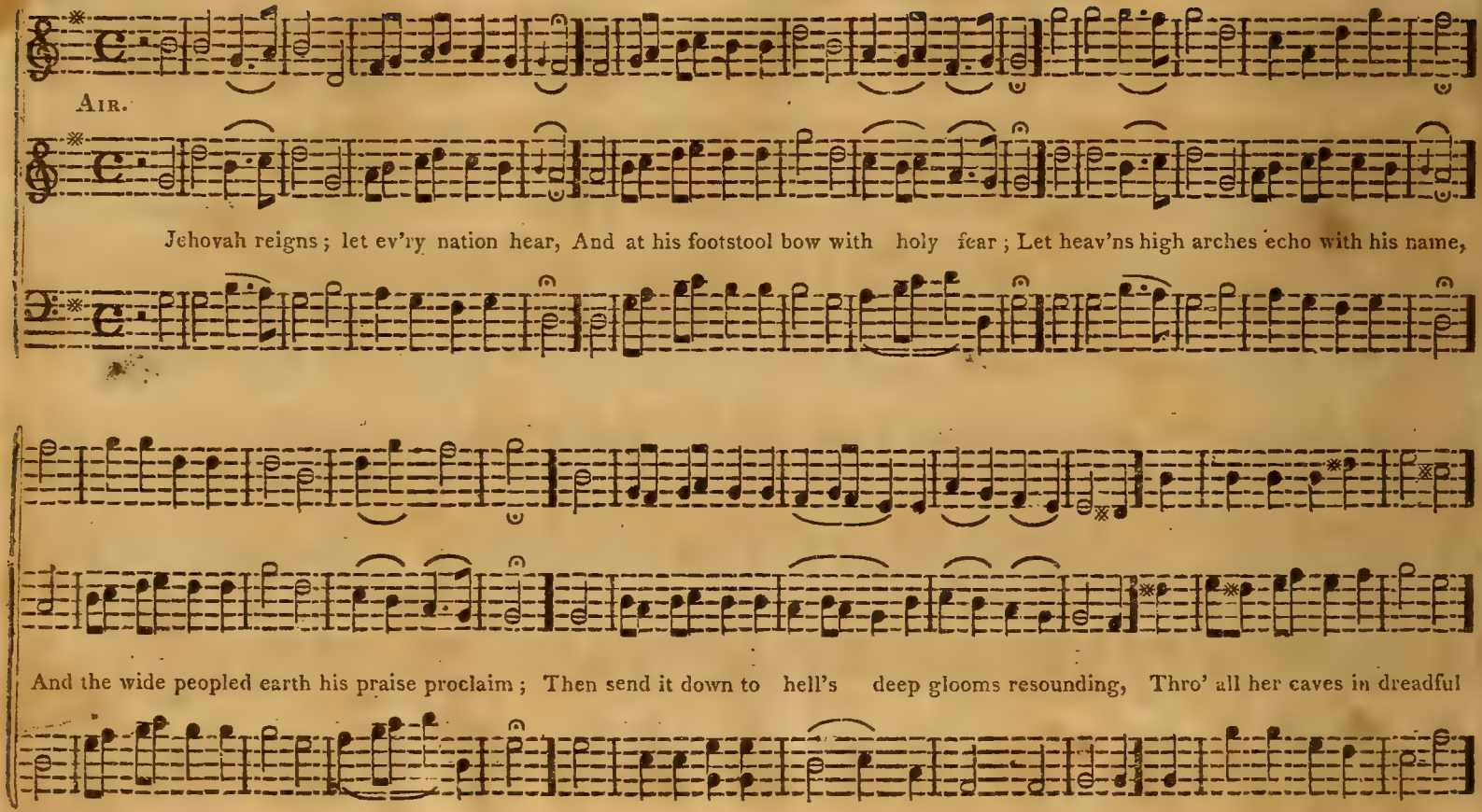
4 Now redemption, long expected,
See in solemn pomp appear!
All his saints, by man rejected,
Now shall meet him in the air.
Hallelujah.
See the day of God appear!

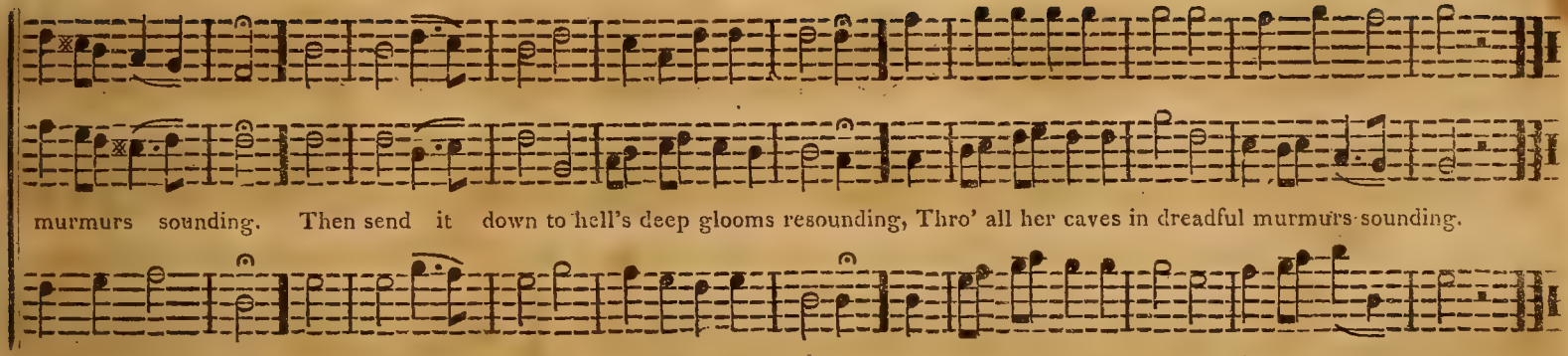
Pia.

AIR. Jesus! we bow before thy feet; Thy table is di - vinely stor'd! Thy sacred flesh our souls have eat,

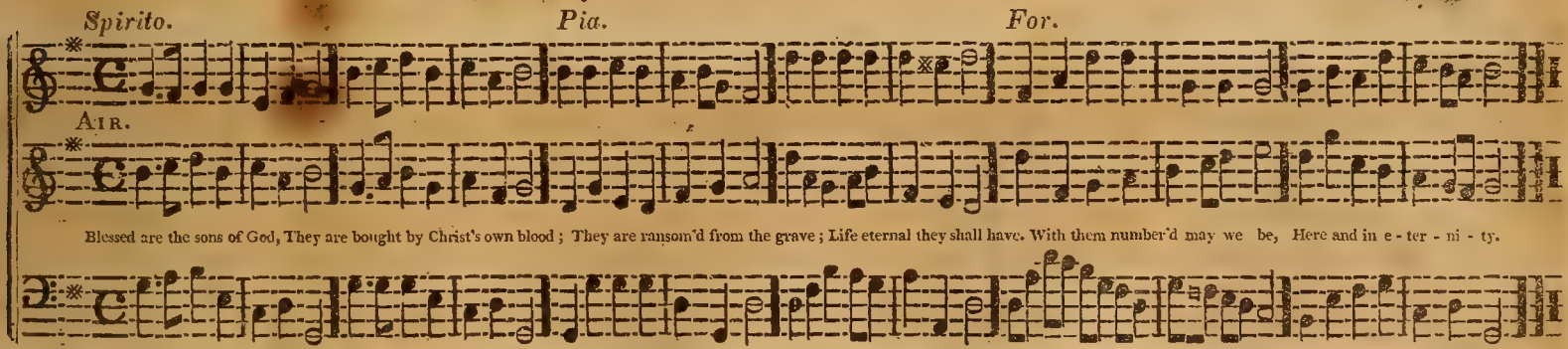
For.

'Tis living bread; we thank thee, Lord! Thy sacred flesh our souls have eat, 'Tis living bread; we thank thee, Lord!


Air.
Jehovah reigns; let ev'ry nation hear, And at his footstool bow with holy fear; Let heav'ns high arches echo with his name,
And the wide peopled earth his praise proclaim; Then send it down to hell's deep glooms resounding, Thro' all her caves in dreadful



FINEDON. 7's. ✠ *C. Lockhart.*



2 God did love them in his Son,
Long before the world begun;
They the seal of this receive,
When on Jesus they believe.
With them, &c.

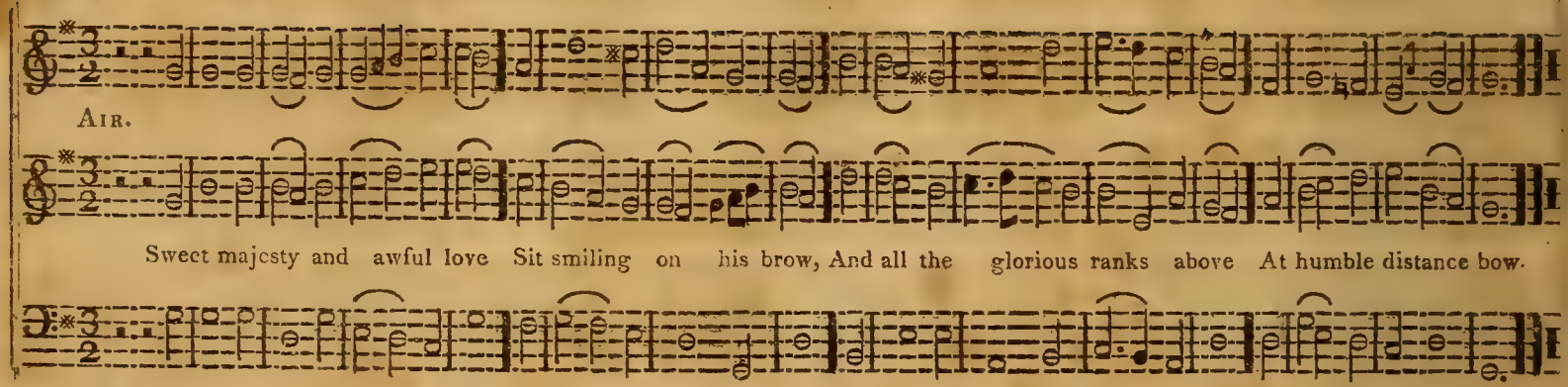
3 They are justify'd by grace,
They enjoy a solid peace;
All their sins are wash'd away;
They shall stand in God's great day.
With them, &c.

4 They produce the fruits of grace,
In the works of righteousness;
They are harmless, meek, and mild,
Holy, humble, undefil'd.
With them, &c.

5 They are sights upon the earth,
Children of an heav'nly birth,
One with God, with Jesus one,
Glory is in them begun.
With them, &c.

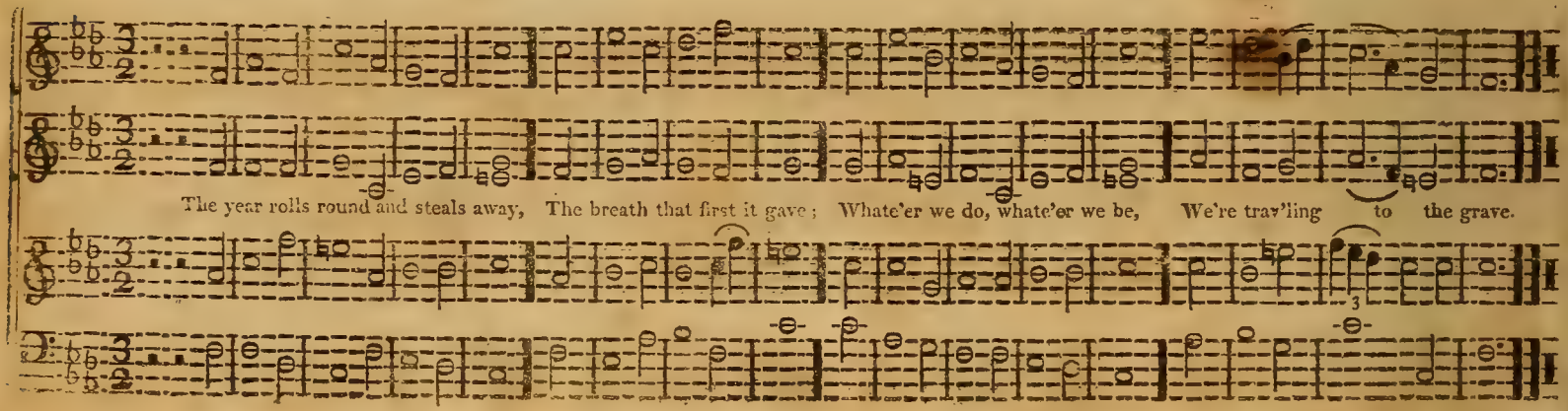
WESTMINSTER. C. M. ♯

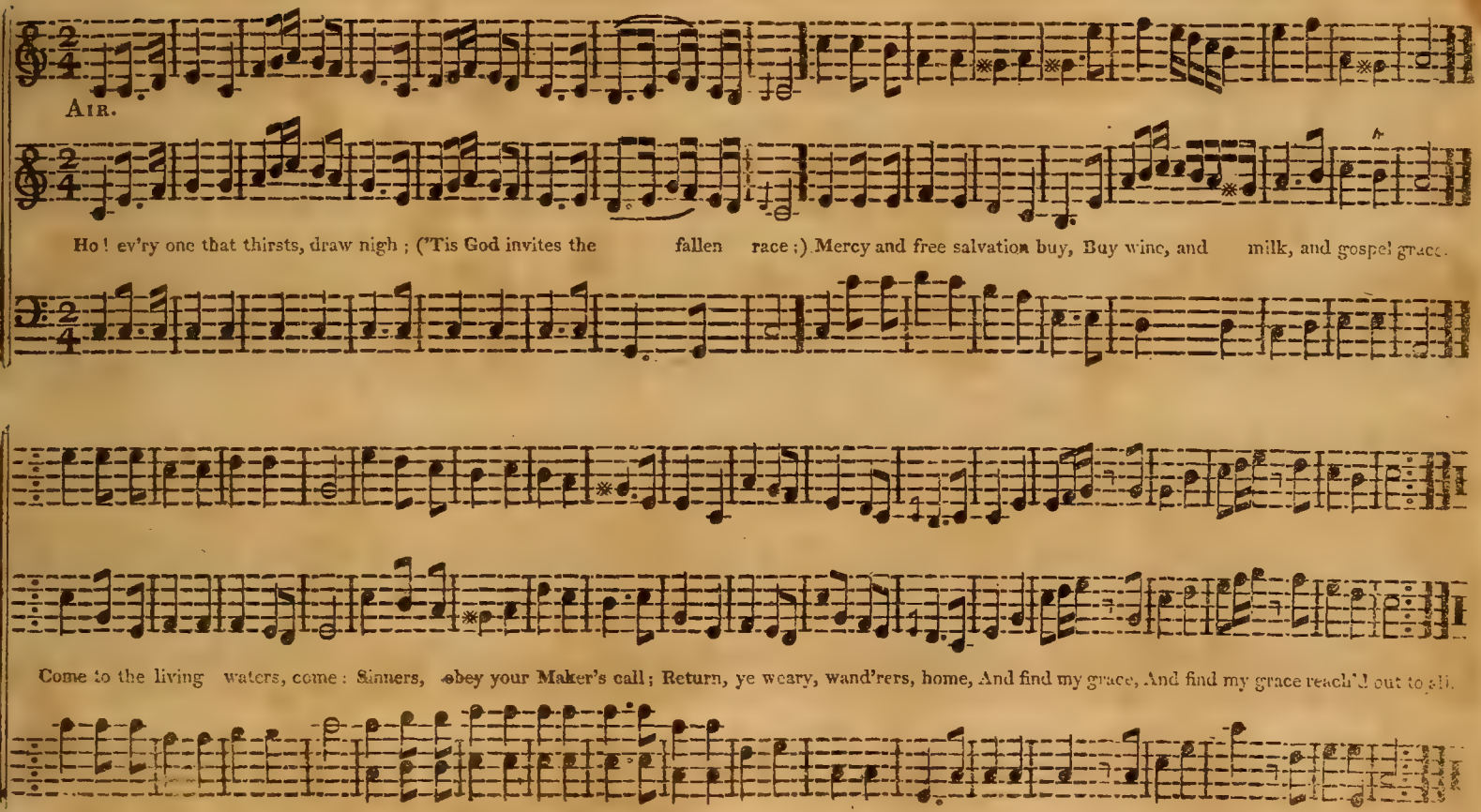
Dr. Nares.



MARTYRS. C. M. ♭

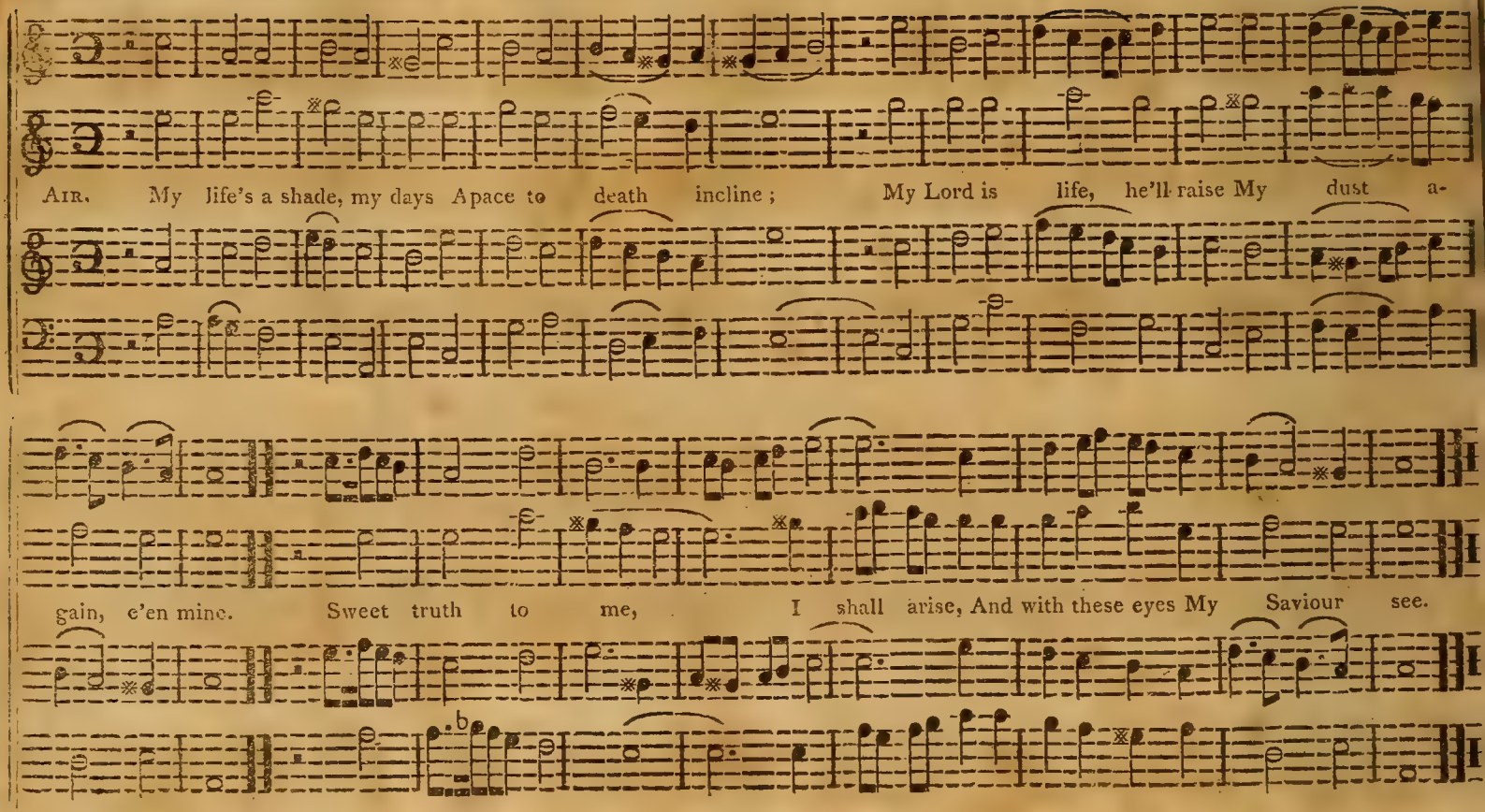
M. Luther.

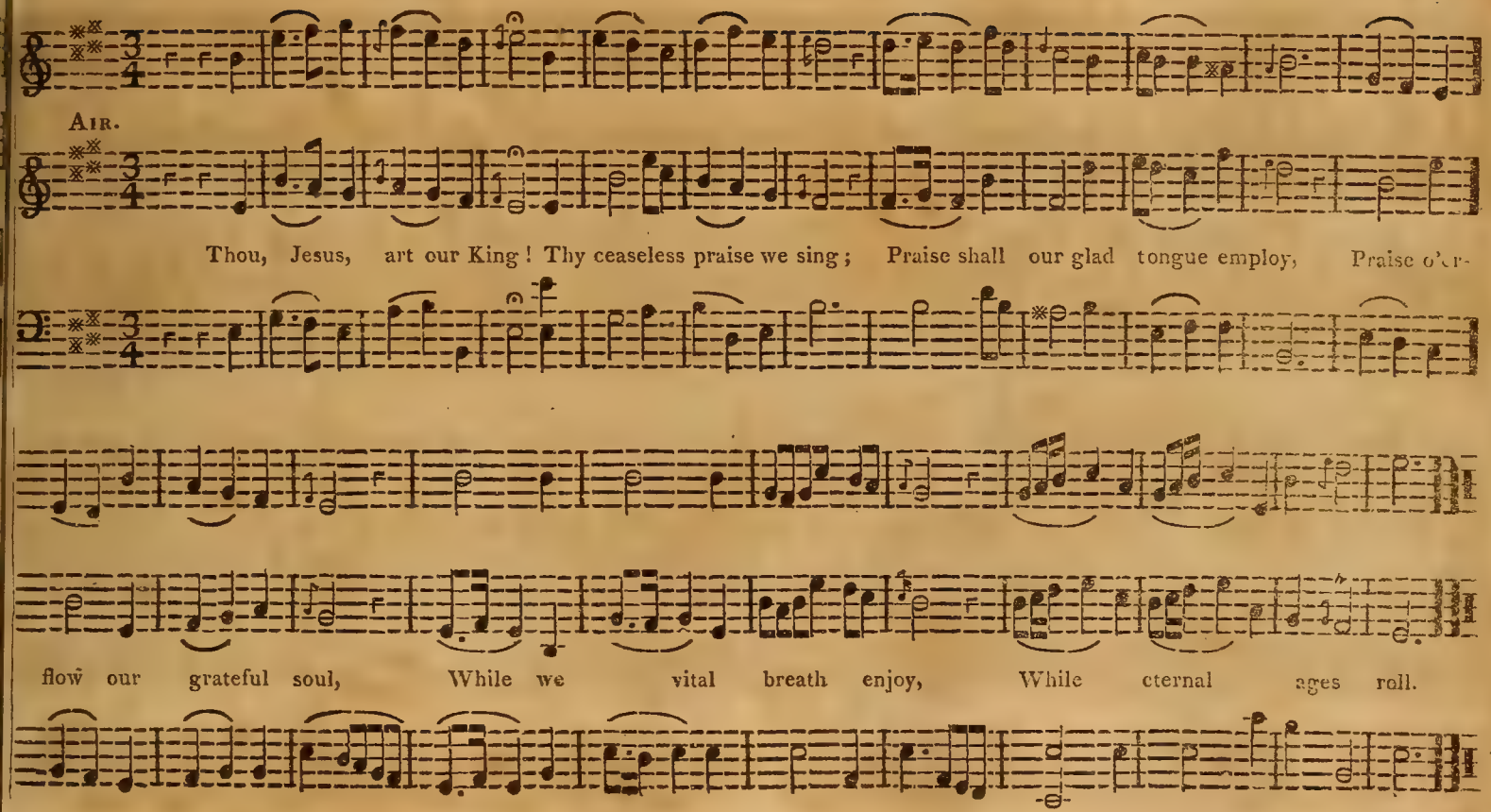



AIR.
Ho! ev'ry one that thirsts, draw nigh; ('Tis God invites the fallen race;) Mercy and free salvation buy, Buy wine, and milk, and gospel grace.
Come to the living waters, come: Sinners, obey your Maker's call; Return, ye weary, wand'rers, home, And find my grace, And find my grace reach'd out to all.

CONDOLENCE. H. M. ♮

W. Knapp.




Air.
Thou, Jesus, art our King! Thy ceaseless praise we sing; Praise shall our glad tongue employ, Praise o'er-
flow our grateful soul, While we vital breath enjoy, While eternal ages roll.

Tempo di Marcia.

AIR.

O Lord, how great's the favour, That we such sinners poor, Can thro' thy blood's sweet savour Approach thy mercy's door.

Pia. *For.*

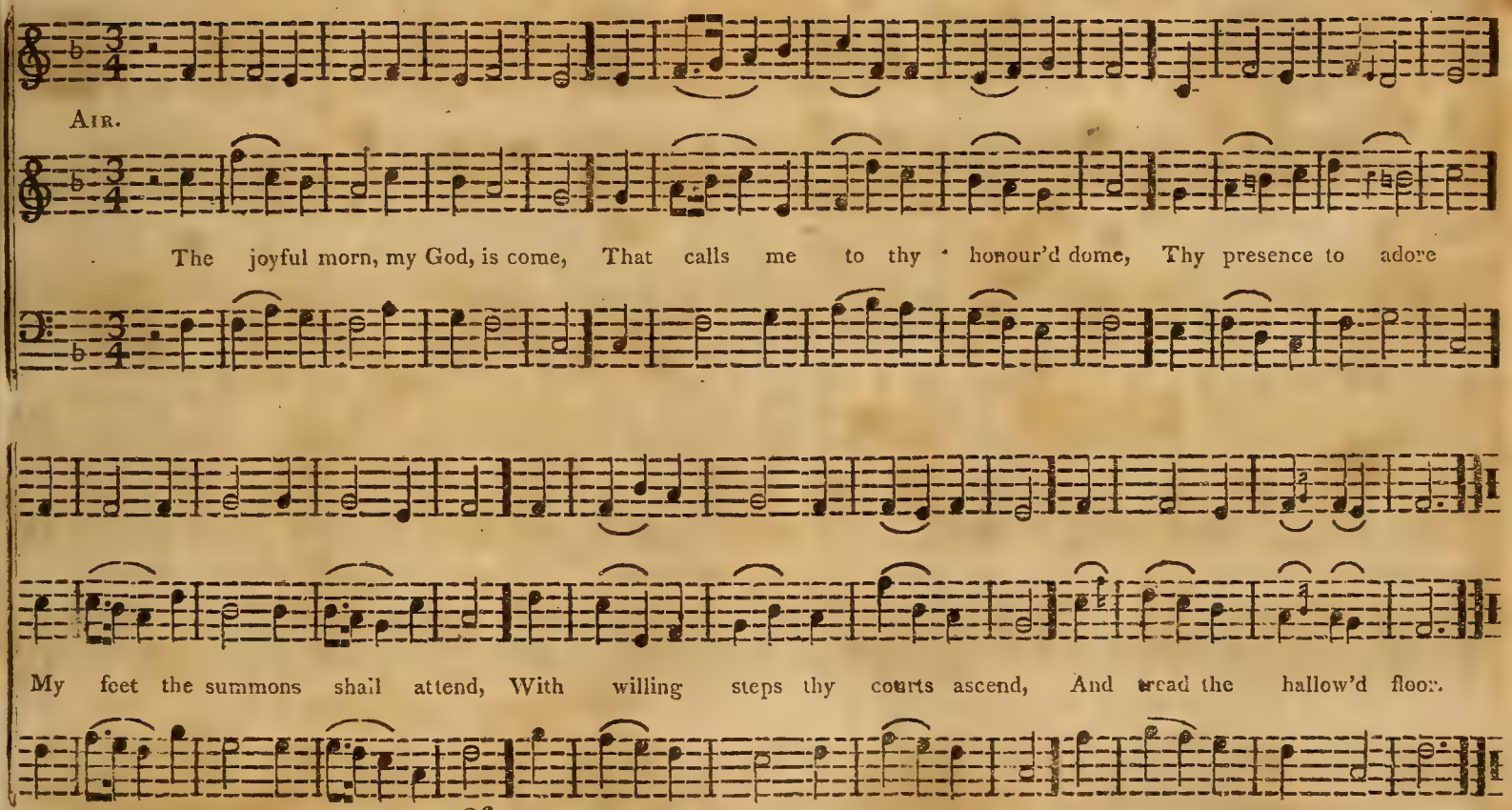
And find an open passage Unto the throne of grace; There wait the welcome message That bids us go in peace.

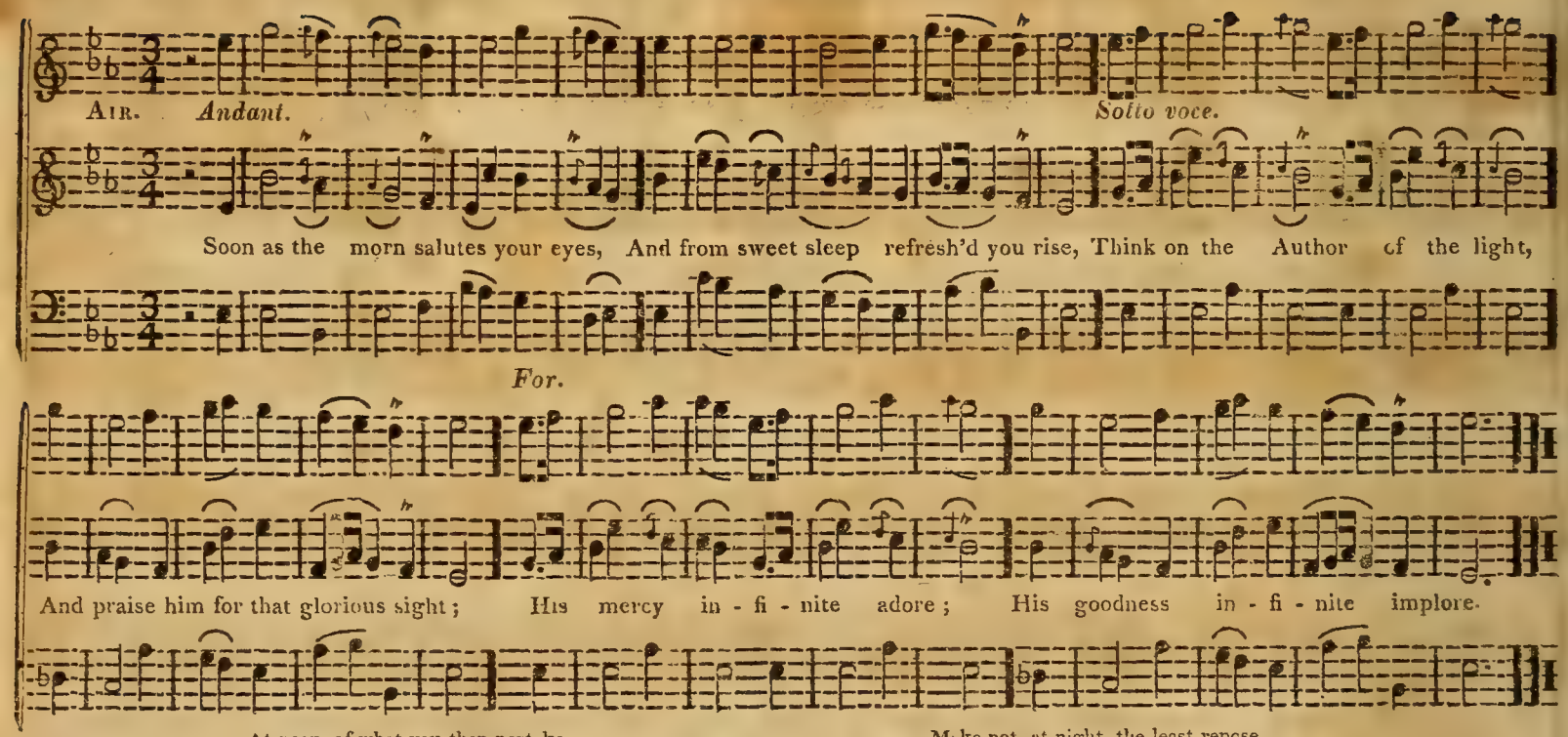
2 Lord, we are helpless creatures,
Full of the deepest need;
Throughout defil'd by nature,
Stupid, and inly dead.

Our strength is perfect weakness,
And all we have is sin;
Our hearts are all uncleanness,
A den of thieves within.

3 In this forlorn condition,
Who shall afford us aid?
Where shall we find compassion
But in the church's Head?

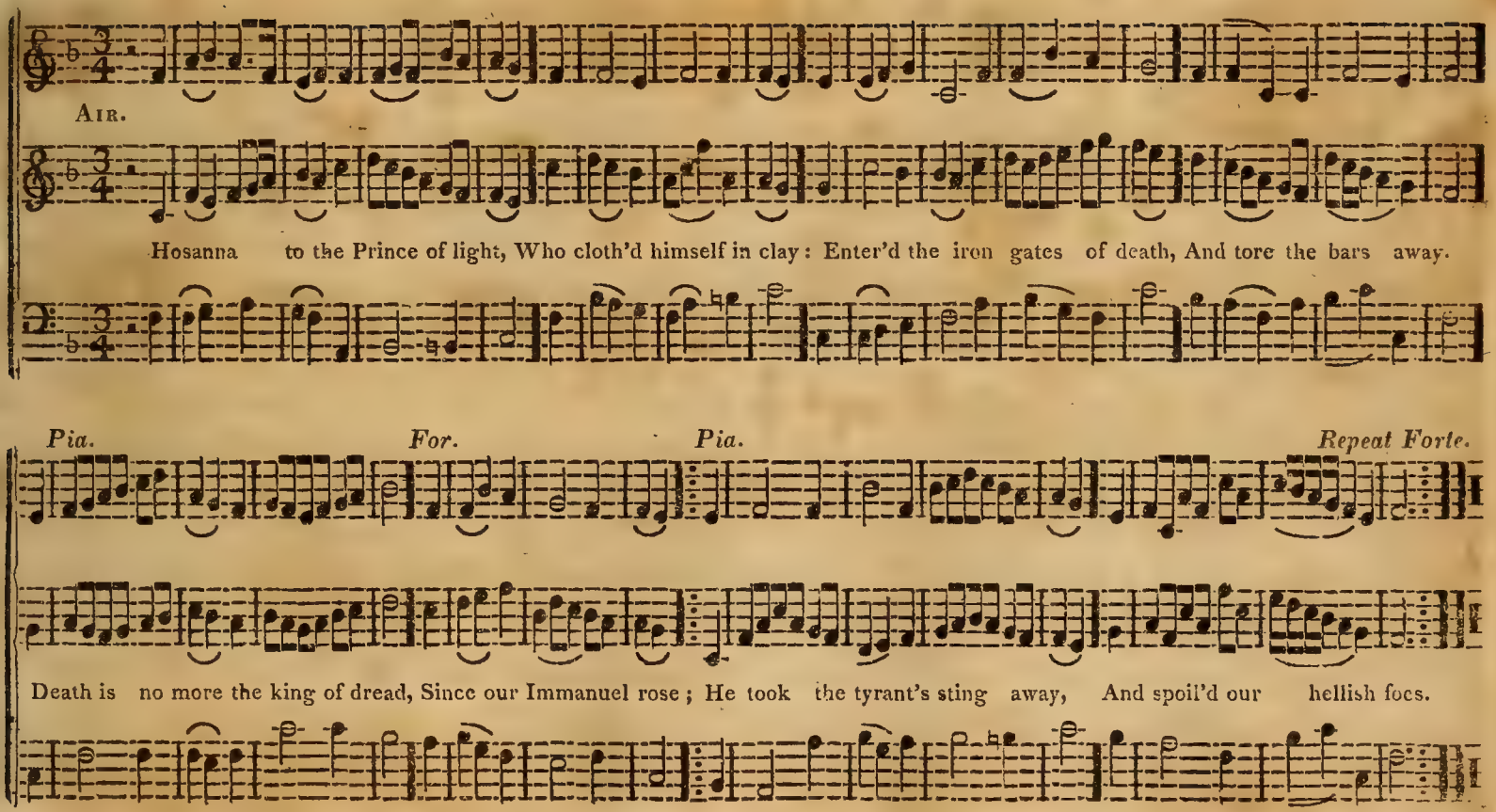
Jesus, thou art all pity!
O take us to thine arms,
And exercise thy mercy,
To save us from all harms.


Air.
The joyful morn, my God, is come, That calls me to thy honour'd dome, Thy presence to adore
My feet the summons shall attend, With willing steps thy courts ascend, And tread the hallow'd floor.



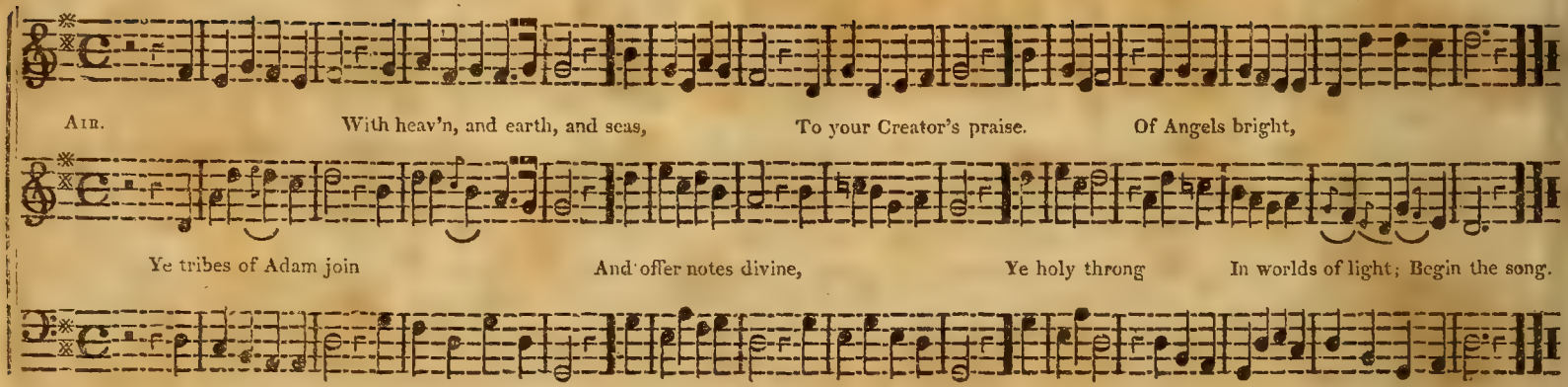
At noon, of what you then partake,
An offering of thanksgiving make;
And of the creatures for your use,
Be not luxuriously profuse:
For temp'rance, when with prudence join'd,
Brings health of body, peace of mind.

Make not, at night, the least repose,
'Ere you to Heav'n your soul disclose;
Consider how you've spent the day,
And for divine protection pray:
For you no blessing can expect,
If you to ask it should neglect.


Air.
Hosanna to the Prince of light, Who cloth'd himself in clay: Enter'd the iron gates of death, And tore the bars away.
Pia.
For.
Pia.
Repeat Forte.
Death is no more the king of dread, Since our Immanuel rose; He took the tyrant's sting away, And spoil'd our hellish foes.

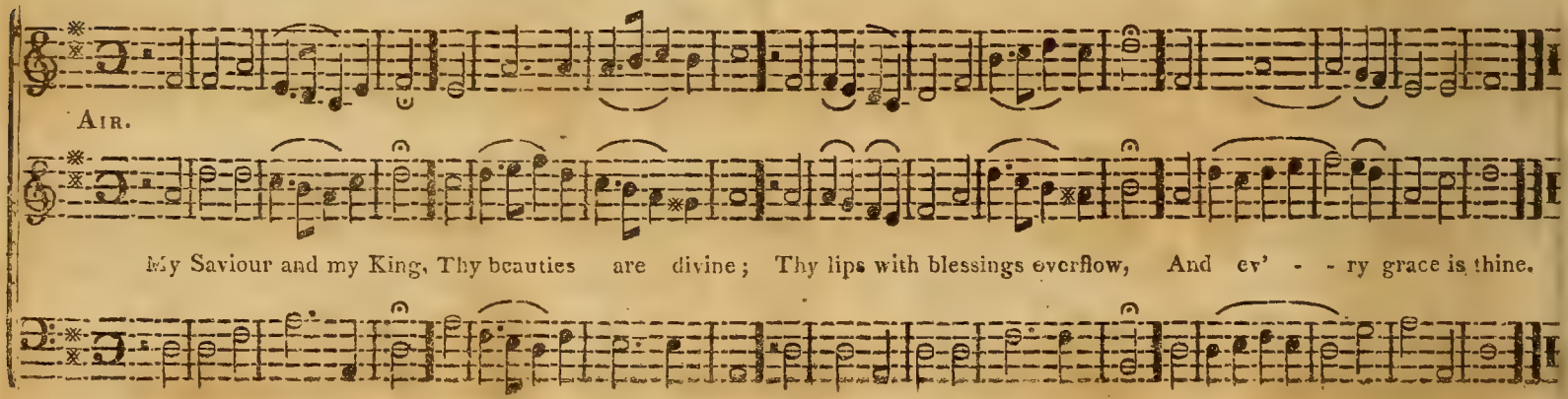
OLD 148th. H. M. ✠

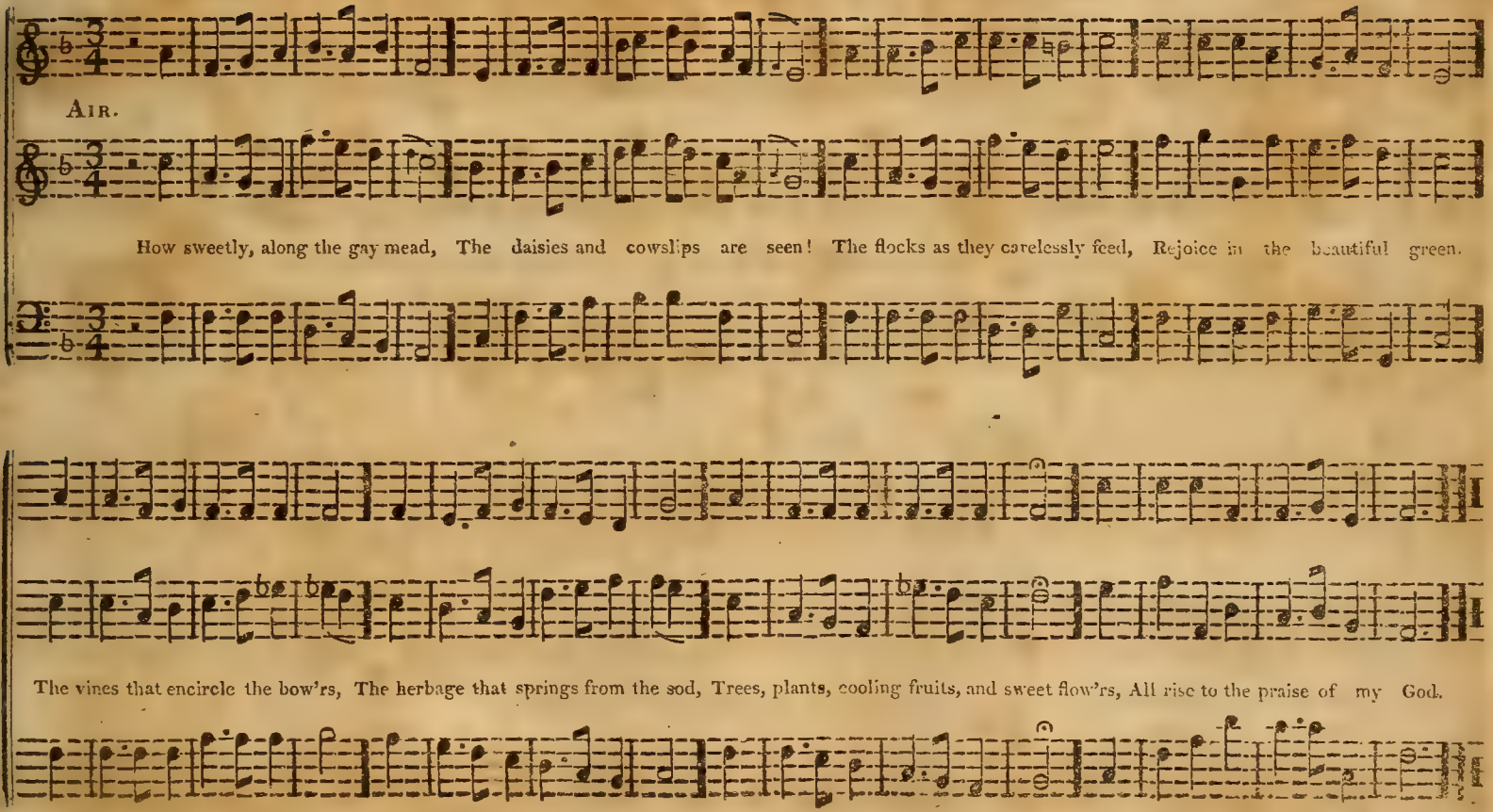
G. Kirby.



FLINTSHIRE. S. M. ✠

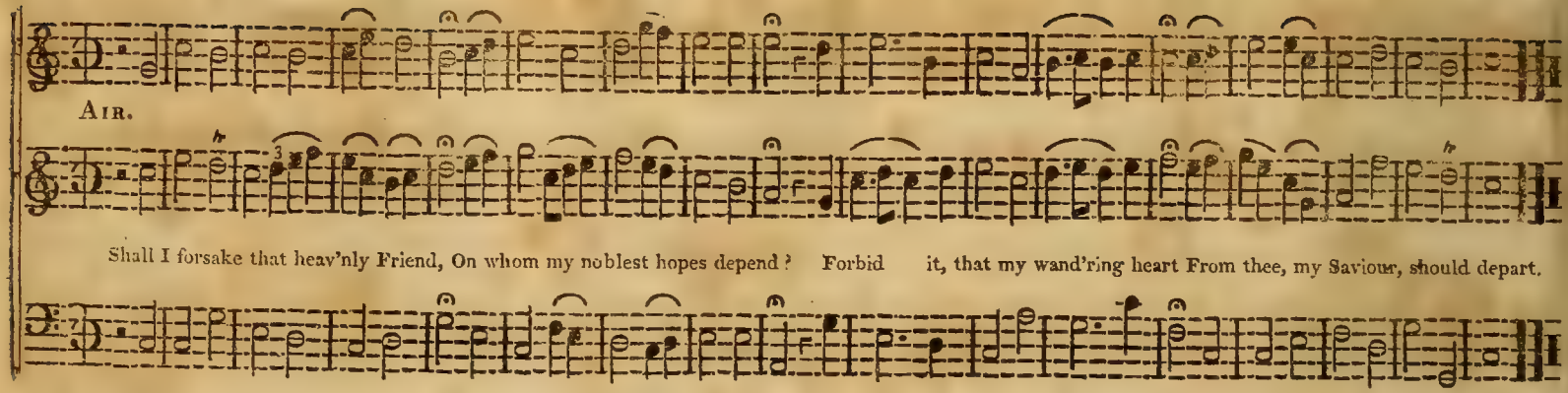
B. Cuzens.




Air.
How sweetly, along the gay mead, The daisies and cowslips are seen! The flocks as they carelessly feed, Rejoice in the beautiful green.
The vines that encircle the bow'rs, The herbage that springs from the sod, Trees, plants, cooling fruits, and sweet flow'rs, All rise to the praise of my God.

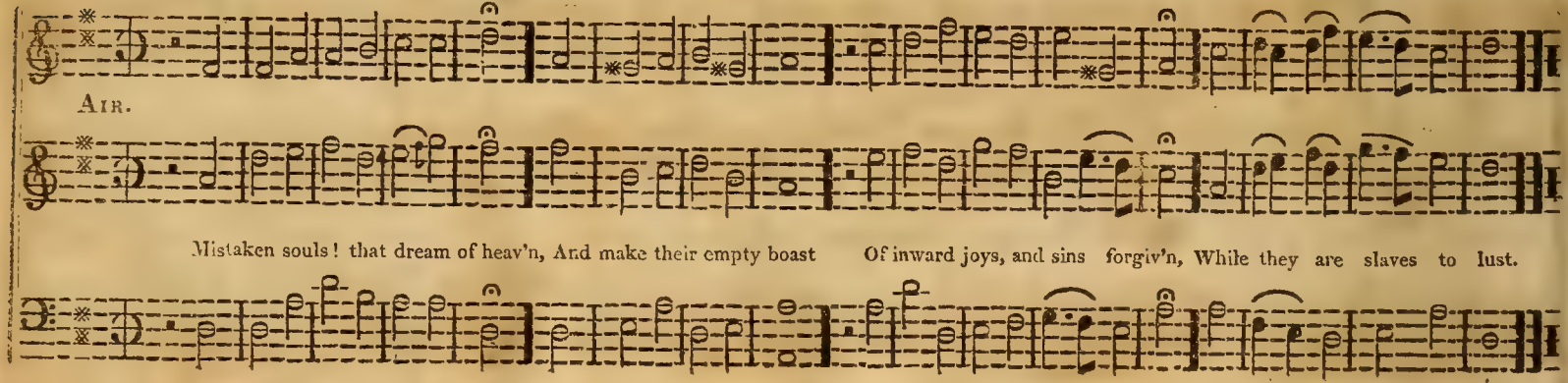
FOUNTAIN. L. M. ✠

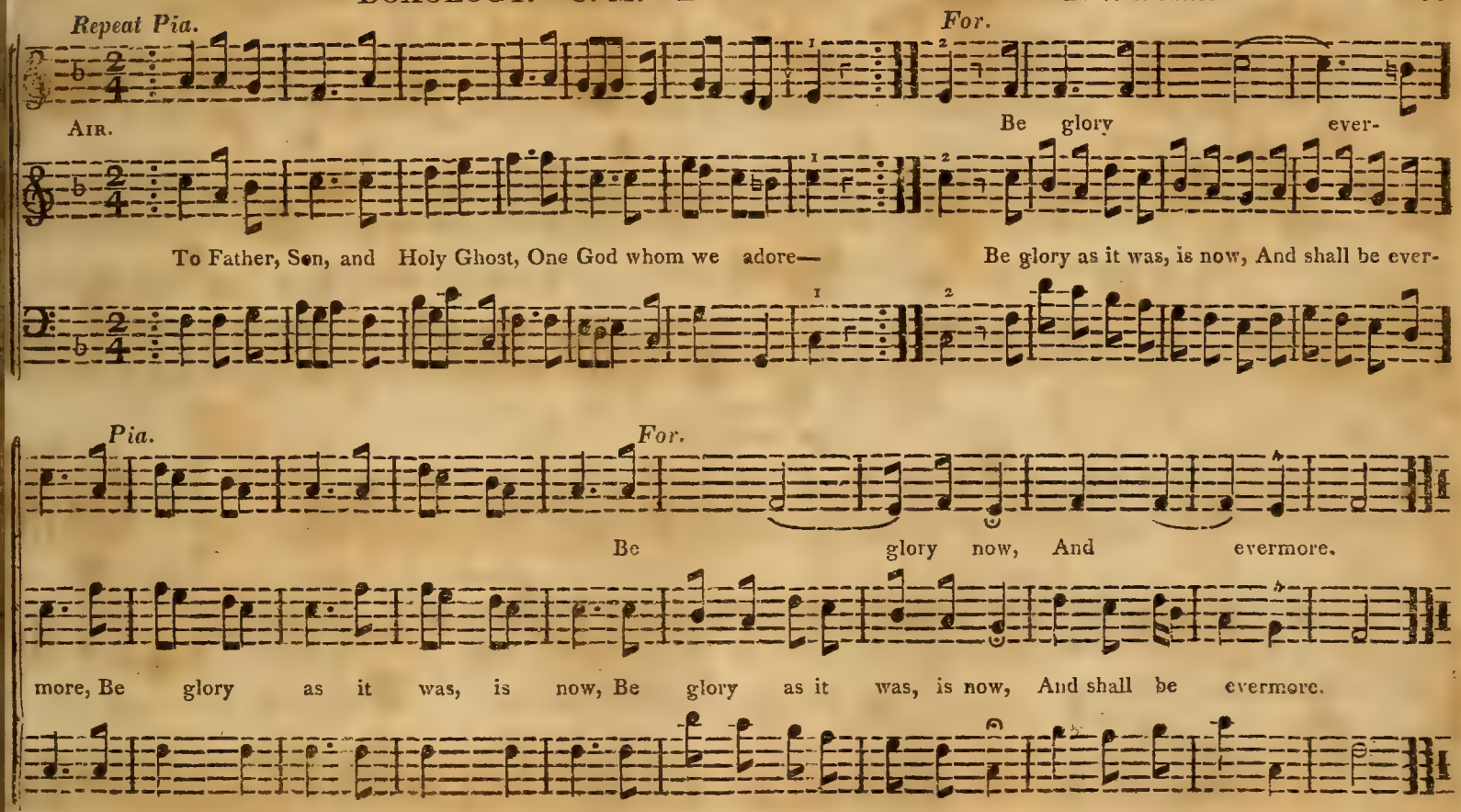
Leach.

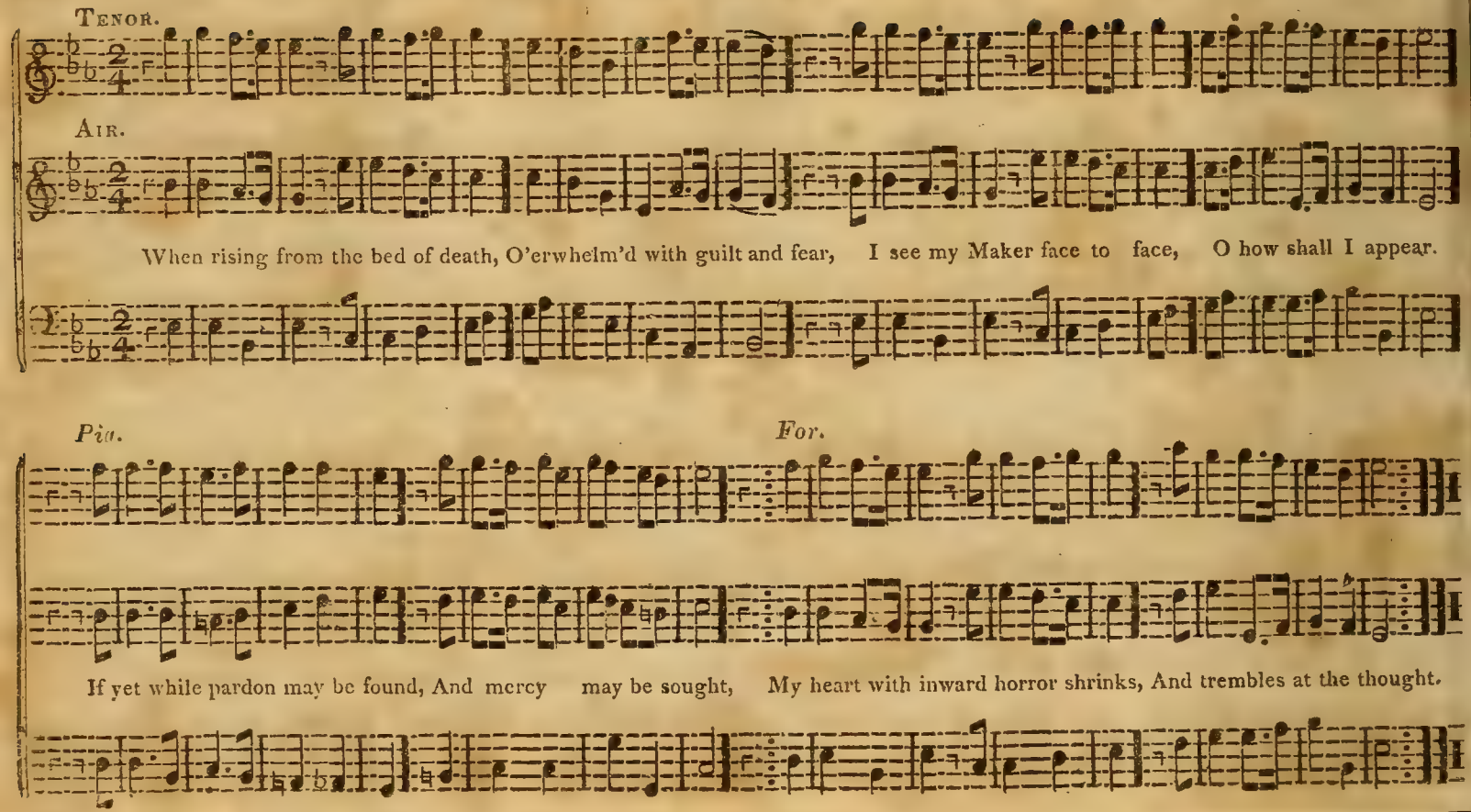


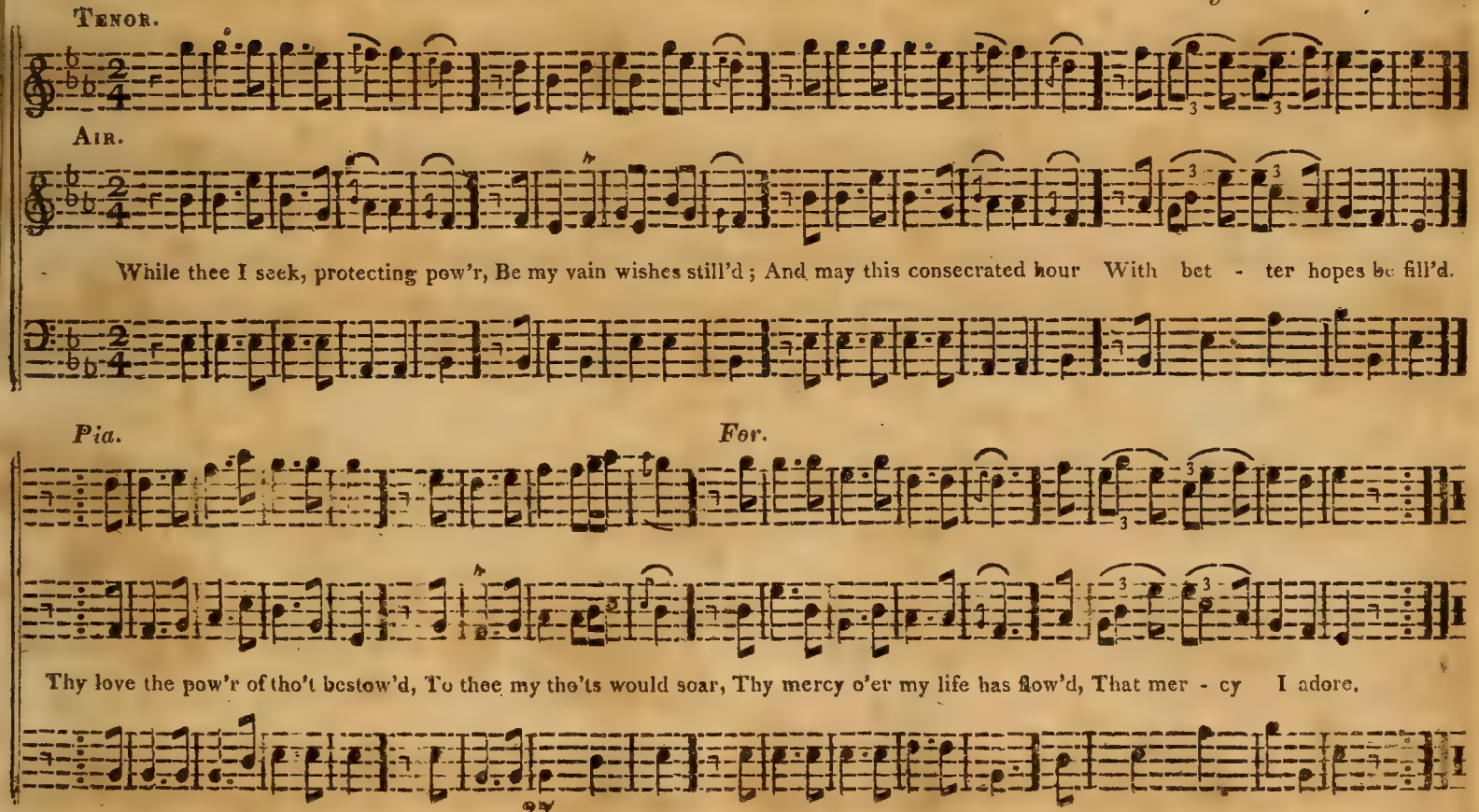
St. JAMES'. C. M. ✠

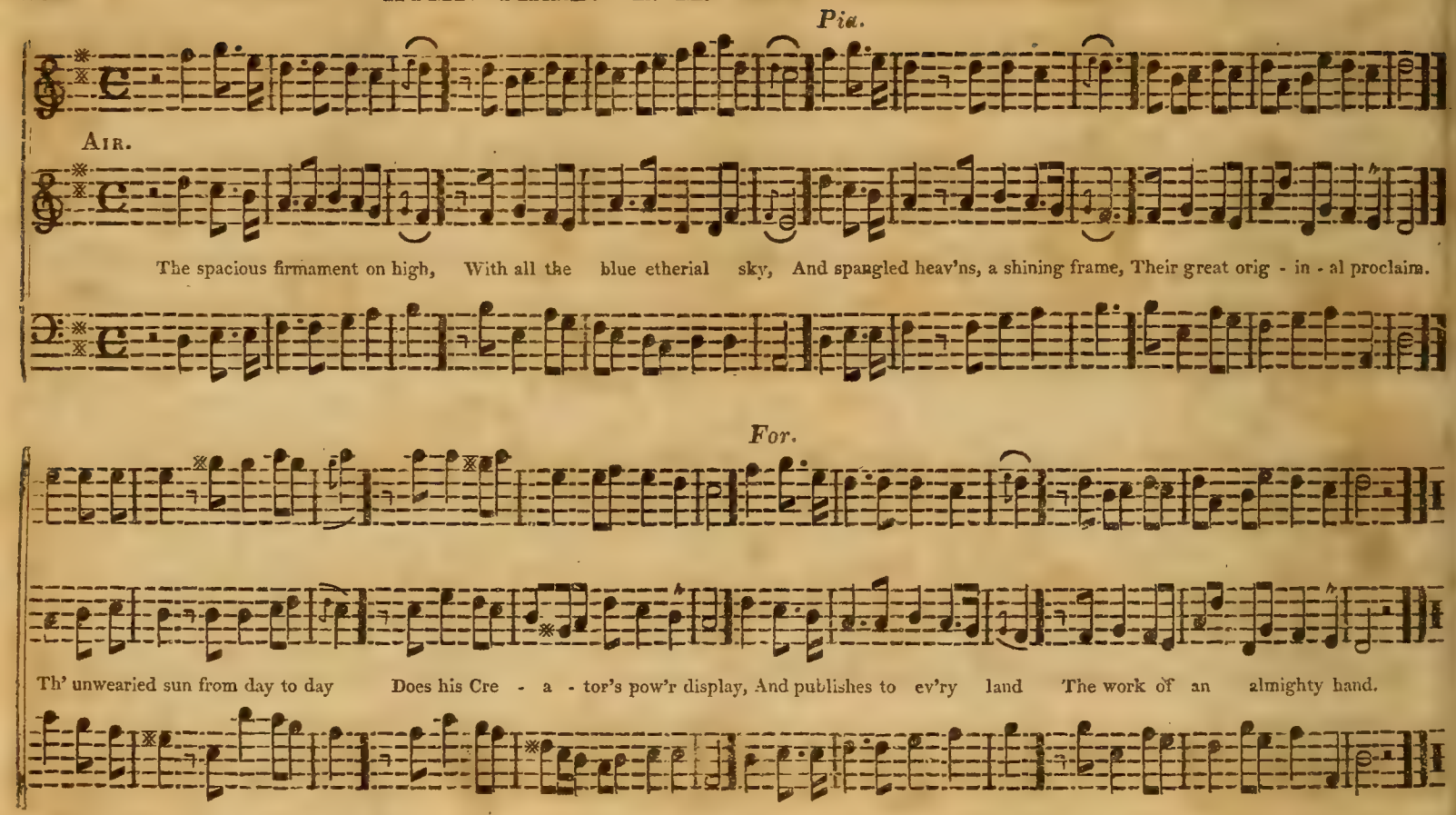
R. Courteville.

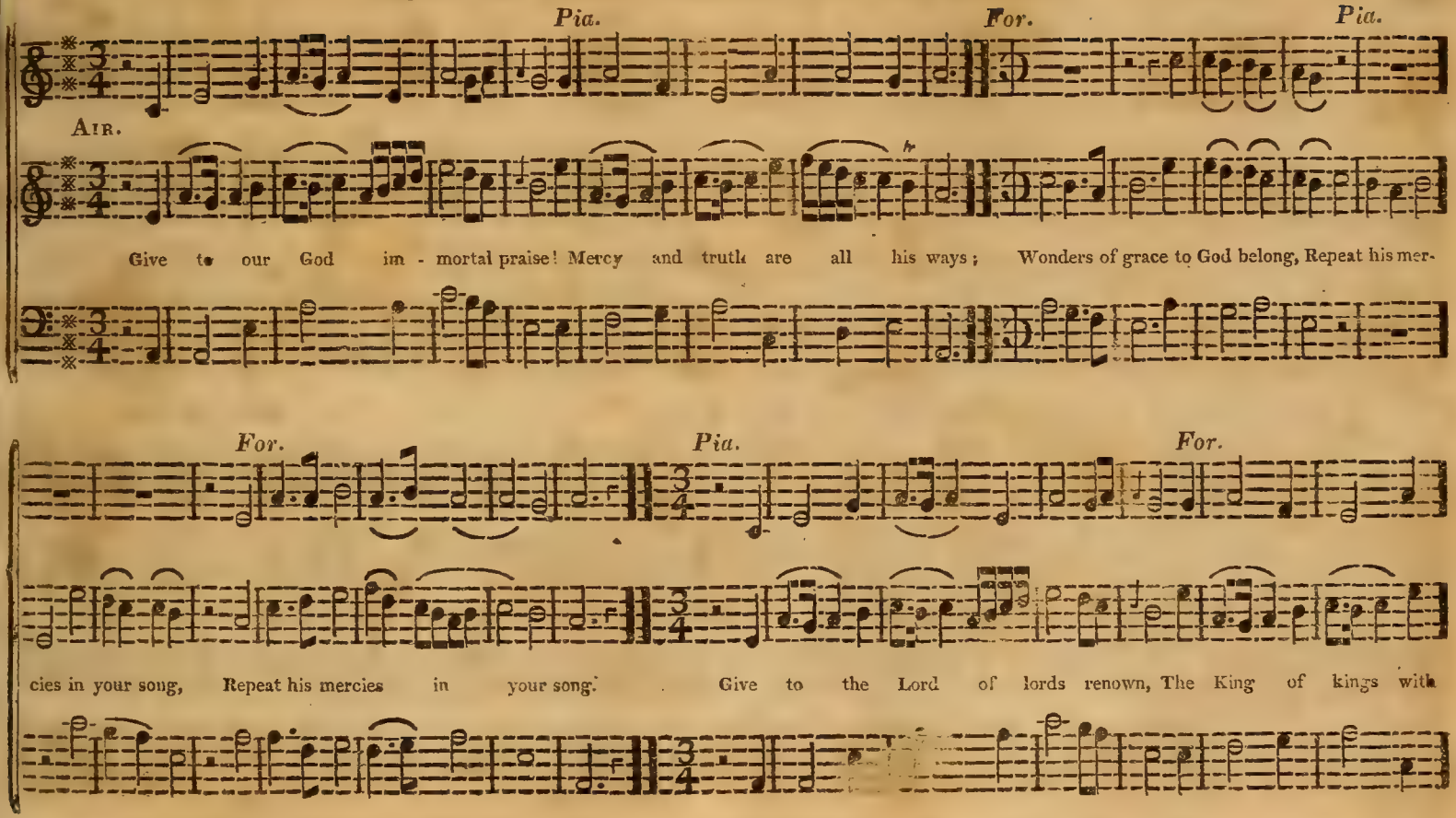



Repeat Pia.
For.
Air.
Be glory ever-
To Father, Son, and Holy Ghost, One God whom we adore—
Be glory as it was, is now, And shall be ever-
Pia.
For.
Be glory now, And evermore.
more, Be glory as it was, is now, Be glory as it was, is now, And shall be evermore.


Tenor.
Air.
When rising from the bed of death, O'erwhelm'd with guilt and fear, I see my Maker face to face, O how shall I appear.
Pia.
For.
If yet while pardon may be found, And mercy may be sought, My heart with inward horror shrinks, And trembles at the thought.


Tenor.
Air.
While thee I seek, protecting pow'r, Be my vain wishes still'd; And may this consecrated hour With bet - ter hopes be fill'd.
Pia.
For.
Thy love the pow'r of tho't bestow'd, To thee my tho'ts would soar, Thy mercy o'er my life has flow'd, That mer - cy I adore.


Pia.
Air.
The spacious firmament on high, With all the blue etherial sky, And spangled heav'ns, a shining frame, Their great orig - in - al proclaim.
For.
Th' unwearied sun from day to day Does his Cre - a - tor's pow'r display, And publishes to ev'ry land The work of an almighty hand.


Pia.
For.
Pia.
Air.
Give to our God im - mortal praise! Mercy and truth are all his ways; Wonders of grace to God belong, Repeat his mer-
For.
Pia.
For.
cies in your song, Repeat his mercies in your song. Give to the Lord of lords renown, The King of kings with

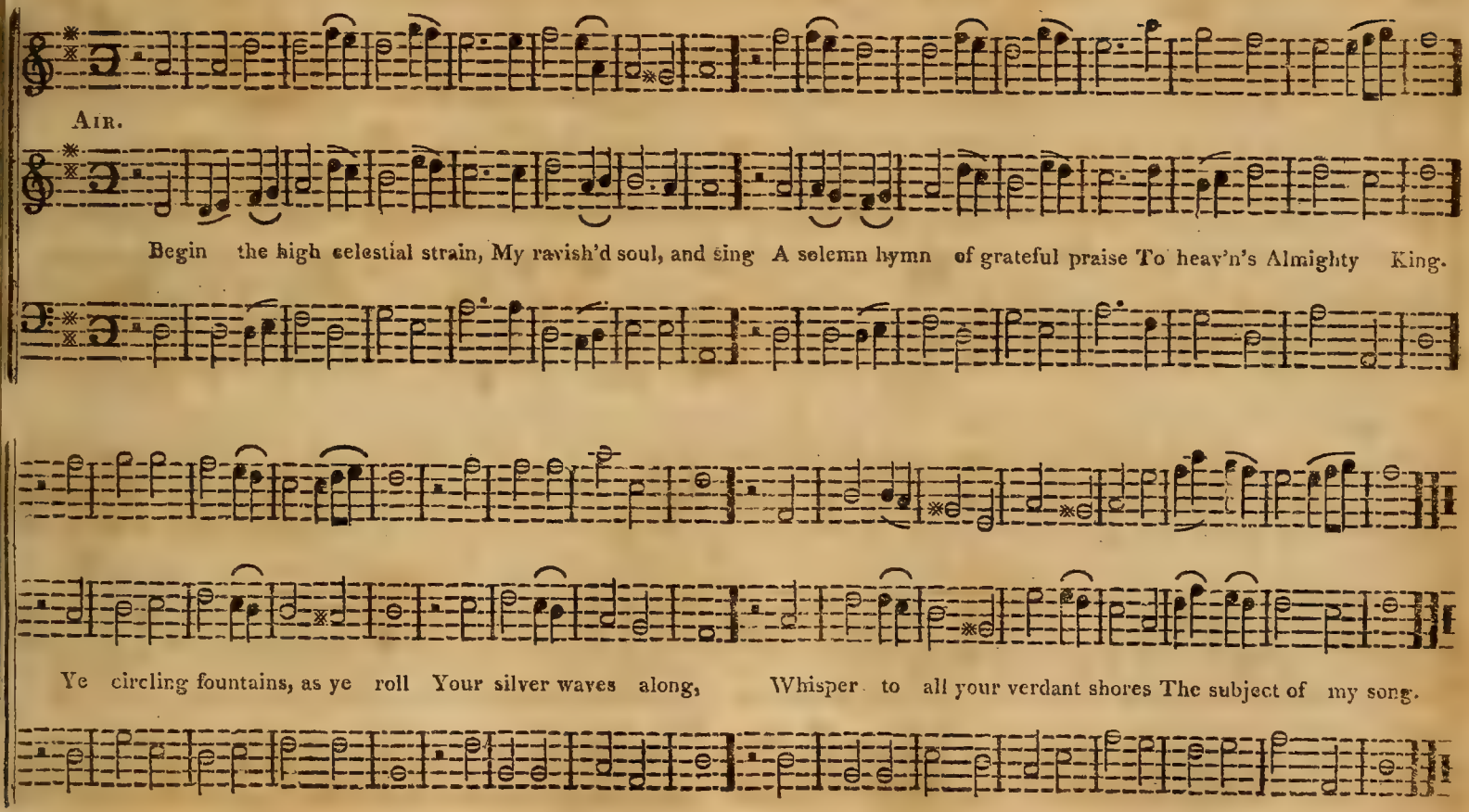
Pia. *For.* *Pia.* *For.*

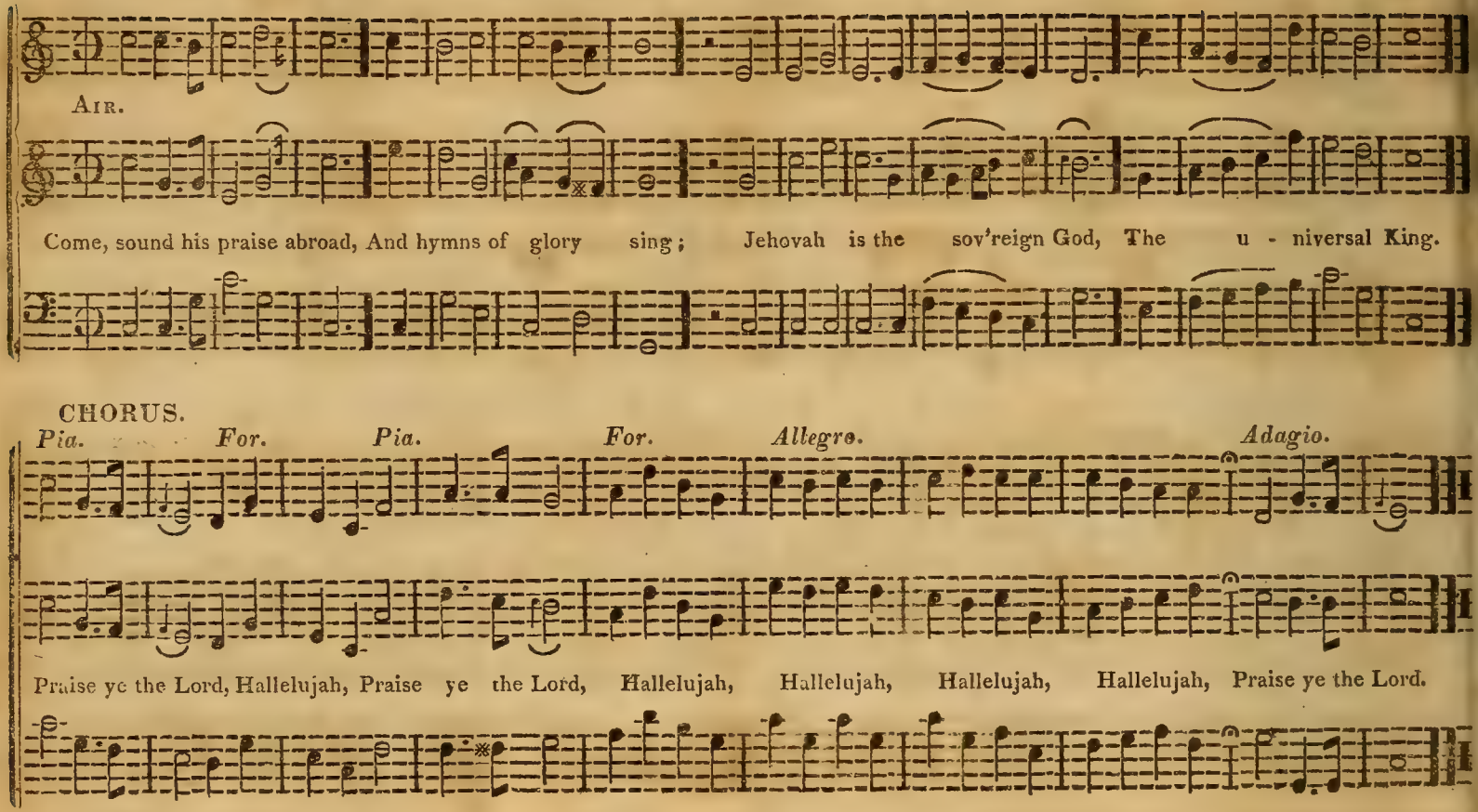
glo - ry crown. His mercies ever shall endure, When lords and kings are known no more, When lords and kings are known no more.

CANTERBURY. C. M. ✠

Har. Sacra.

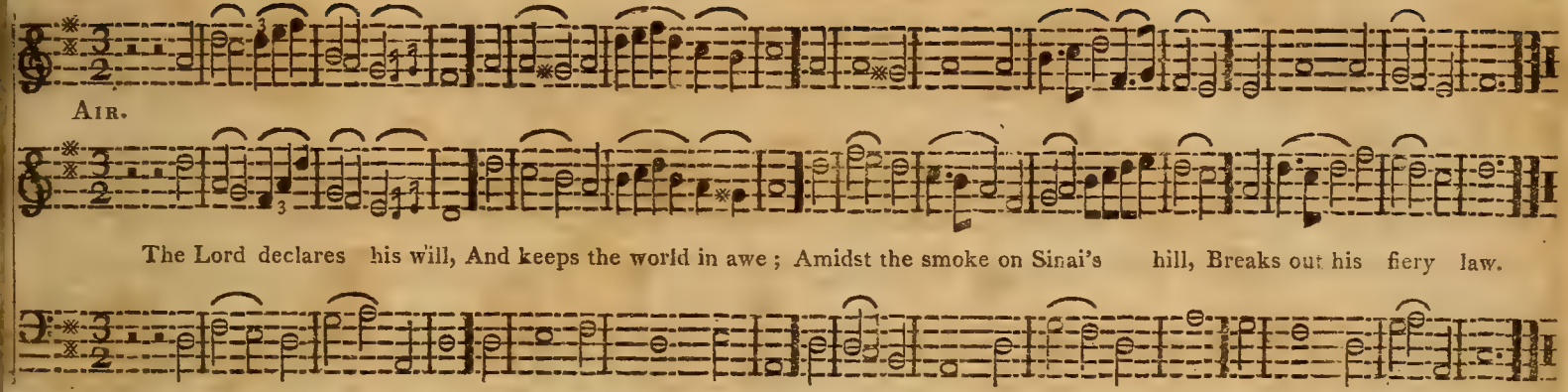
Air. Why do we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.


Air.
Begin the high celestial strain, My ravish'd soul, and sing A solemn hymn of grateful praise To heav'n's Almighty King.
Ye circling fountains, as ye roll Your silver waves along, Whisper to all your verdant shores The subject of my song.


AIR.
Come, sound his praise abroad, And hymns of glory sing; Jehovah is the sov'reign God, The u - niversal King.
CHORUS.
Pia. For. Pia. For. Allegro. Adagio.
Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord.

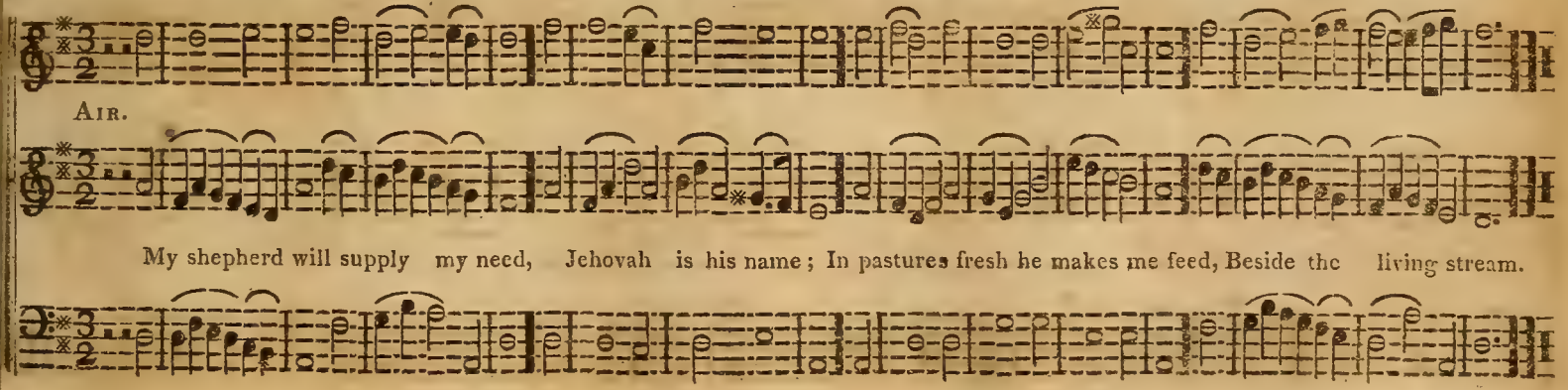
PECKHAM. S. M. ✠

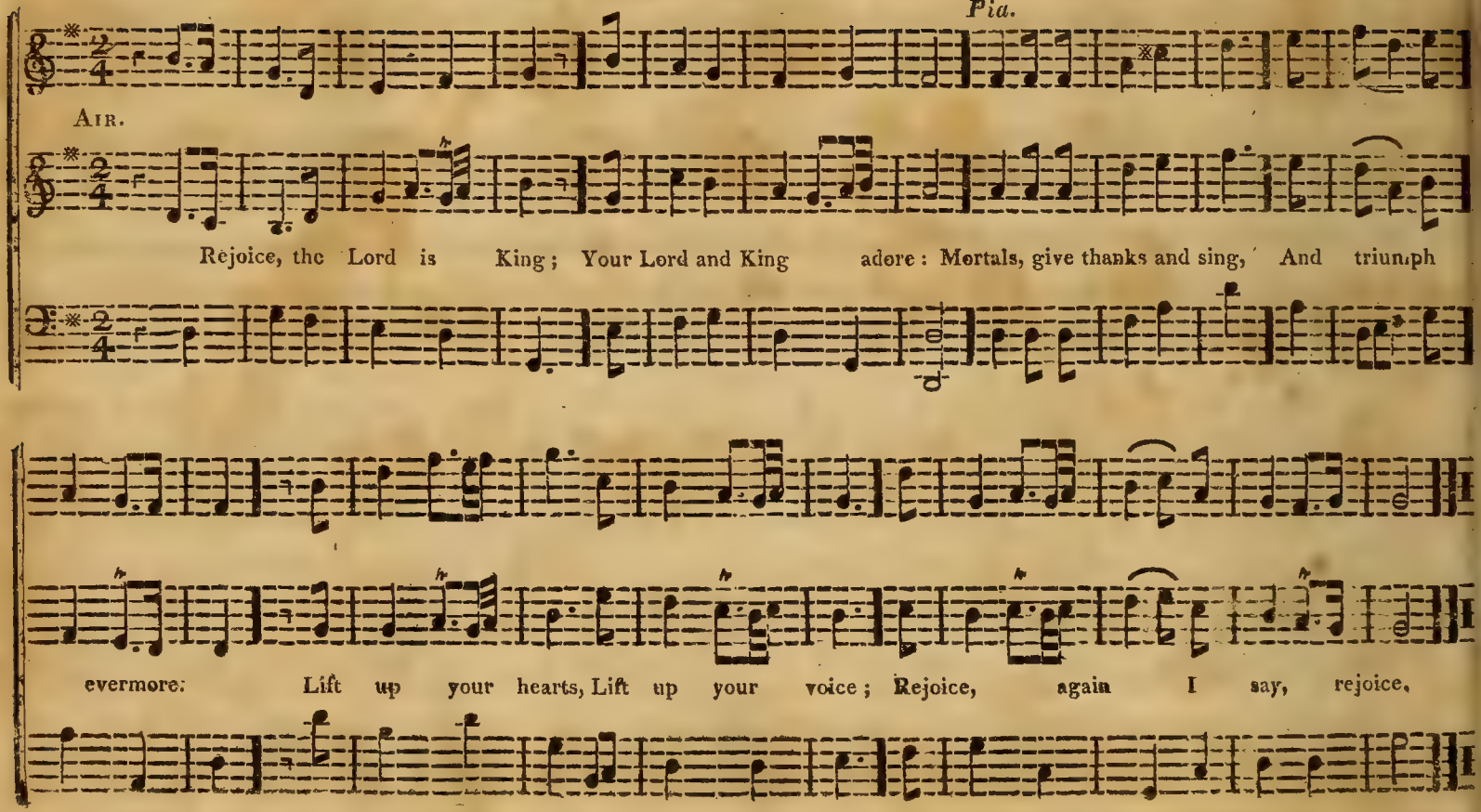
I. Smith.

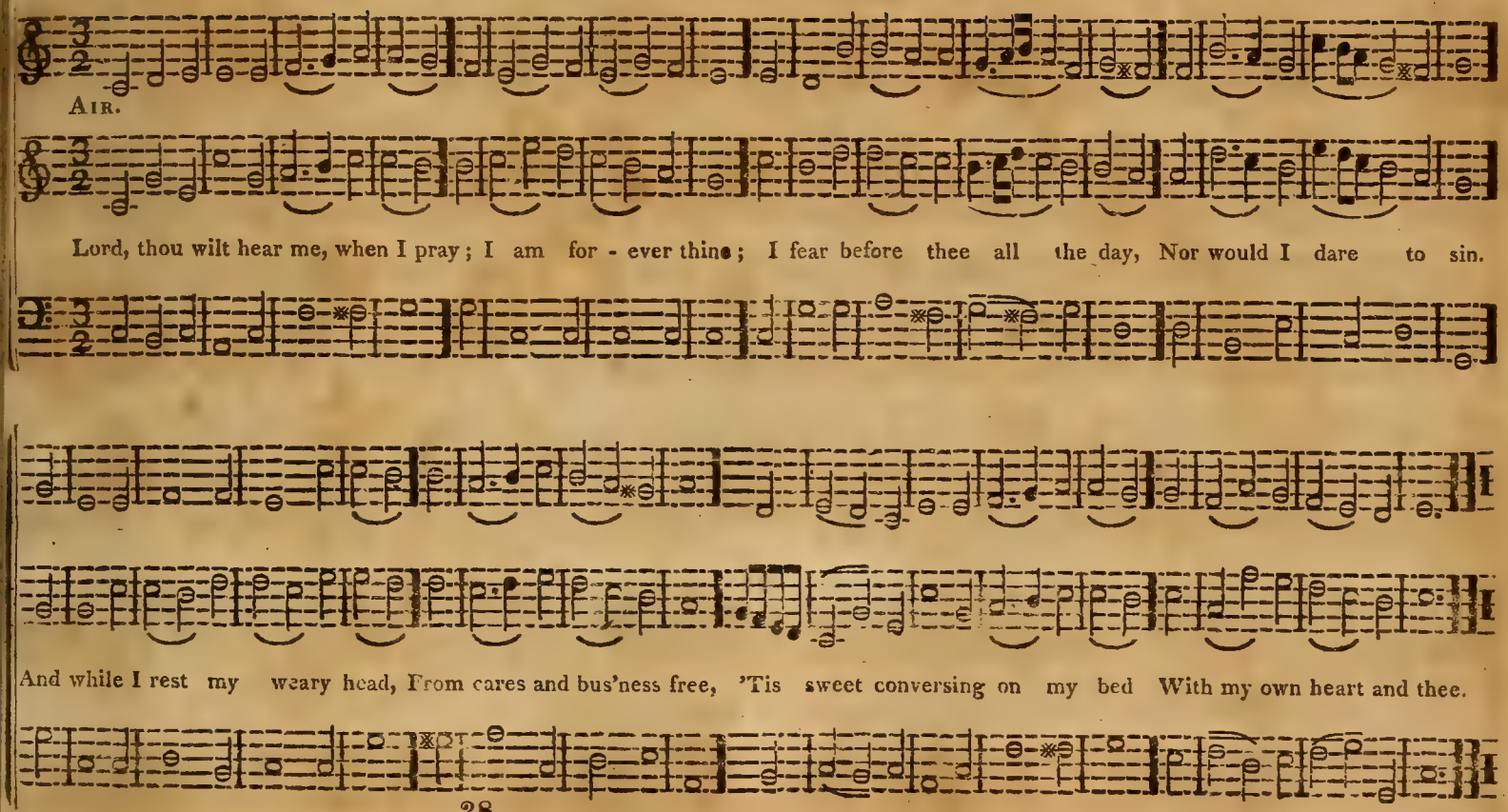


FARNDON. C. M. ✠

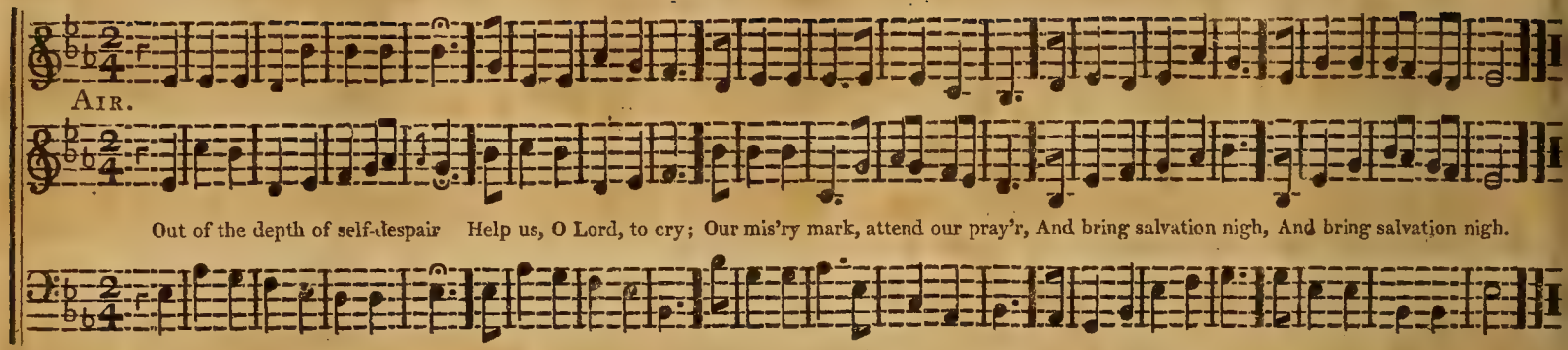
Addington's Co ll



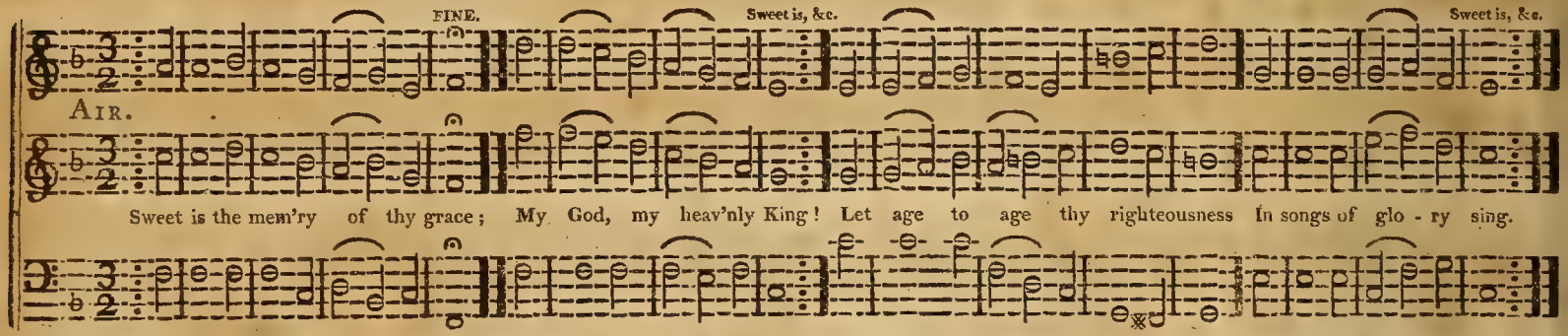

Pia.
Air.
Rejoice, the Lord is King; Your Lord and King adore: Mortals, give thanks and sing, And triumph
evermore: Lift up your hearts, Lift up your voice; Rejoice, again I say, rejoice.


Air.
Lord, thou wilt hear me, when I pray; I am for - ever thine; I fear before thee all the day, Nor would I dare to sin.
And while I rest my weary head, From cares and bus'ness free, 'Tis sweet conversing on my bed With my own heart and thee.

Andante. **TORBAY. C. M.** ✠ *Dr. Madan.*



RONDEAU. ✠ *F. Giardini.*



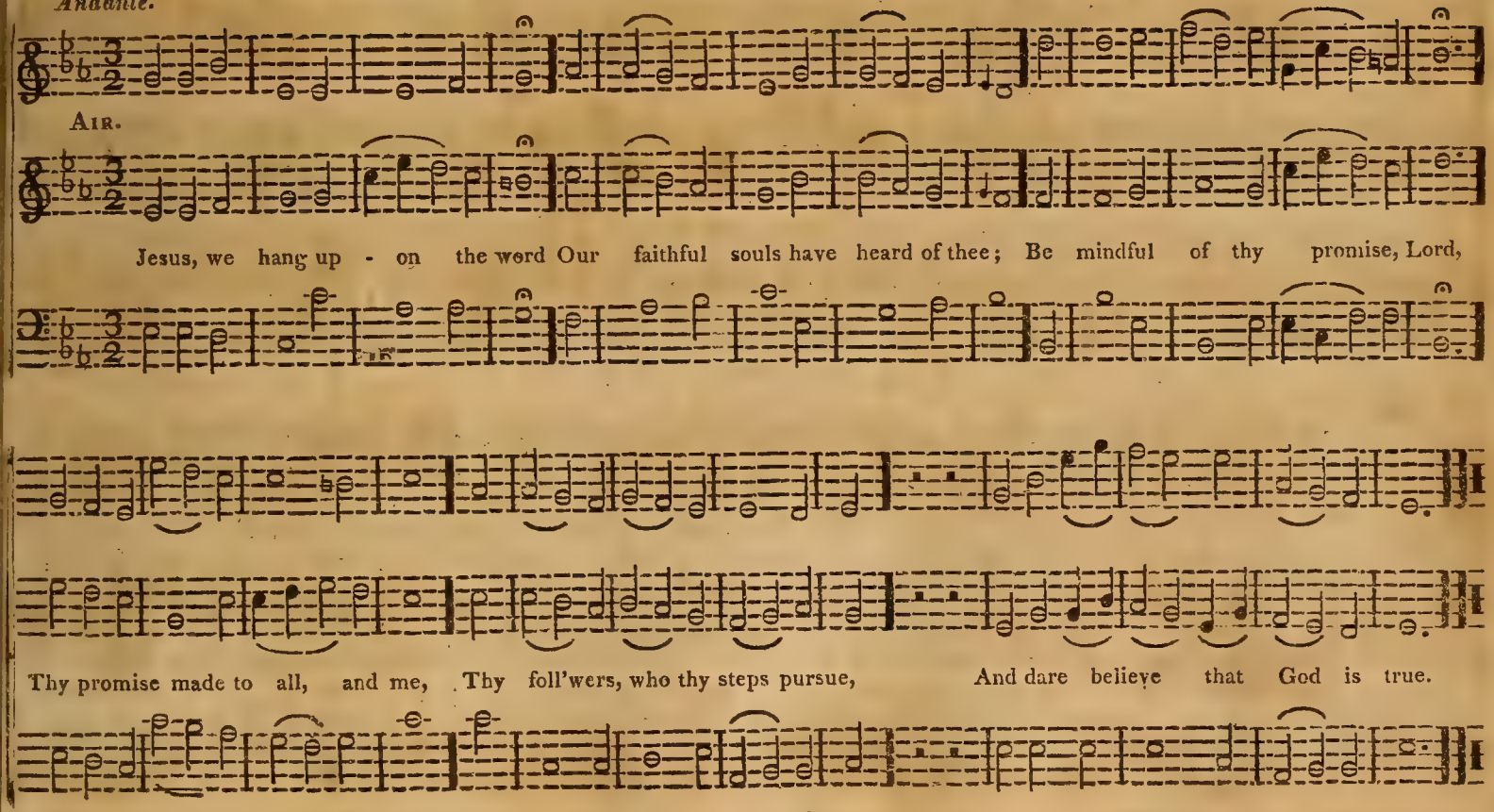
2 God reigns on high but not confines
His goodness to the skies:
Sweet is the mem'ry of thy grace!
Through the whole earth his goodness shines,
And ev'ry want supplies.
Sweet is the mem'ry of thy grace!

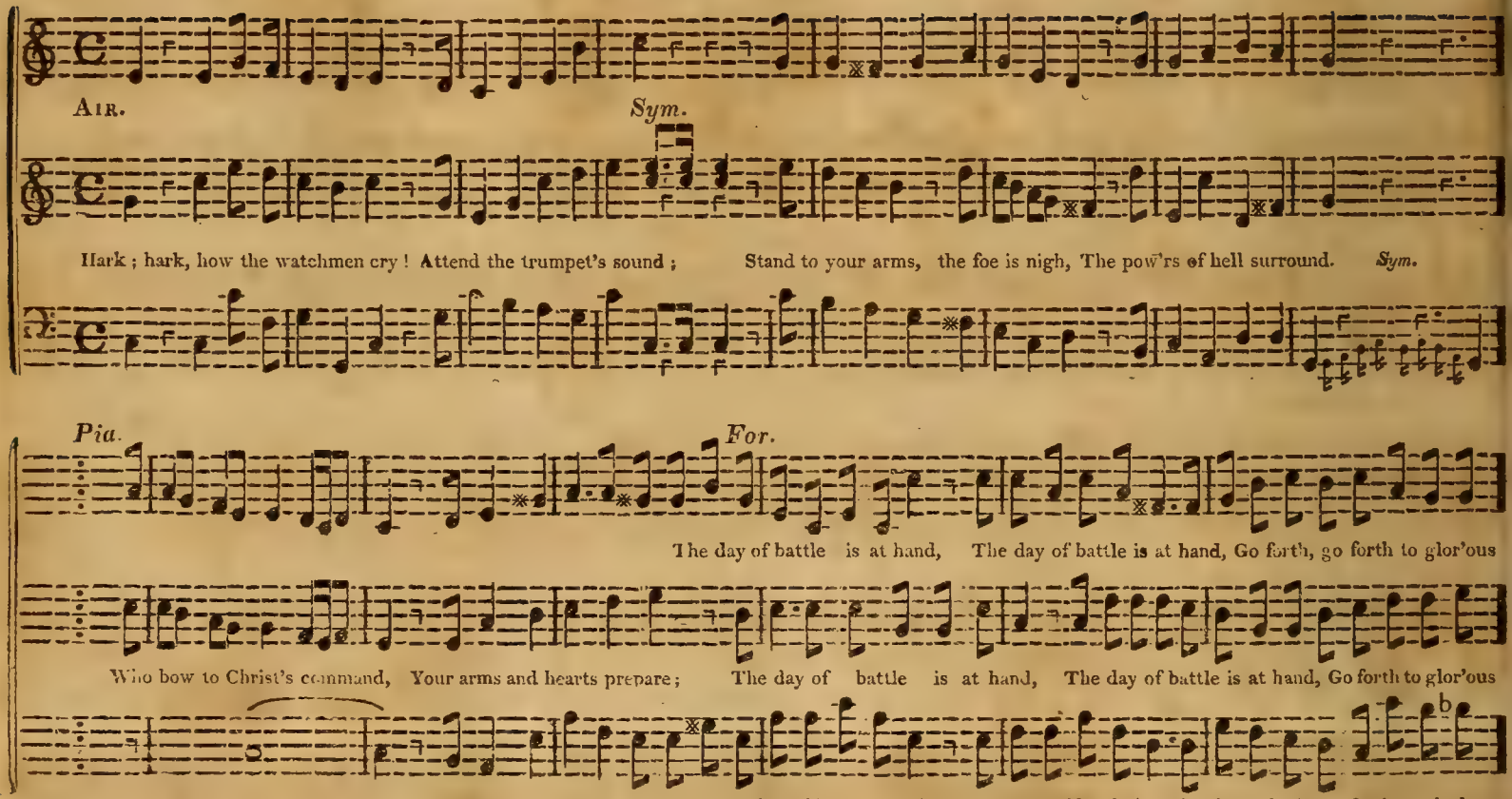
3 With longing eyes thy creatures wait
On thee, for daily food;
Sweet is the mem'ry of thy grace!
Thy lib'ral hand provides them meat,
And fills their mouths with good.
Sweet is the mem'ry of thy grace!

4 How kind are thy compassions, Lord!
How slow thine anger moves!
Sweet is the mem'ry of thy grace!
But soon he sends his pard'ning word,
To cheer the soul he loves
Sweet is the mem'ry of thy grace;

5 Creatures, with all their endless race,
Thy pow'r and praise proclaim:
Sweet is the mem'ry of thy grace!
May we who taste thy richer grace,
Delight to bless thy name.
Sweet is the mem'ry of thy grace!

Andante.


Air.
Jesus, we hang up - on the word Our faithful souls have heard of thee; Be mindful of thy promise, Lord,
Thy promise made to all, and me, Thy foll'wers, who thy steps pursue, And dare believe that God is true.


Air.
Sym.
Hark; hark, how the watchmen cry! Attend the trumpet's sound; Stand to your arms, the foe is nigh, The pow'rs of hell surround.
Sym.
Pia.
For.
The day of battle is at hand, The day of battle is at hand, Go forth, go forth to glor'ous
Who bow to Christ's command, Your arms and hearts prepare; The day of battle is at hand, The day of battle is at hand, Go forth to glor'ous
Your arms and hearts prepare; The day of battle is at hand, The day of battle is at hand, Go forth, go forth to glor'ous

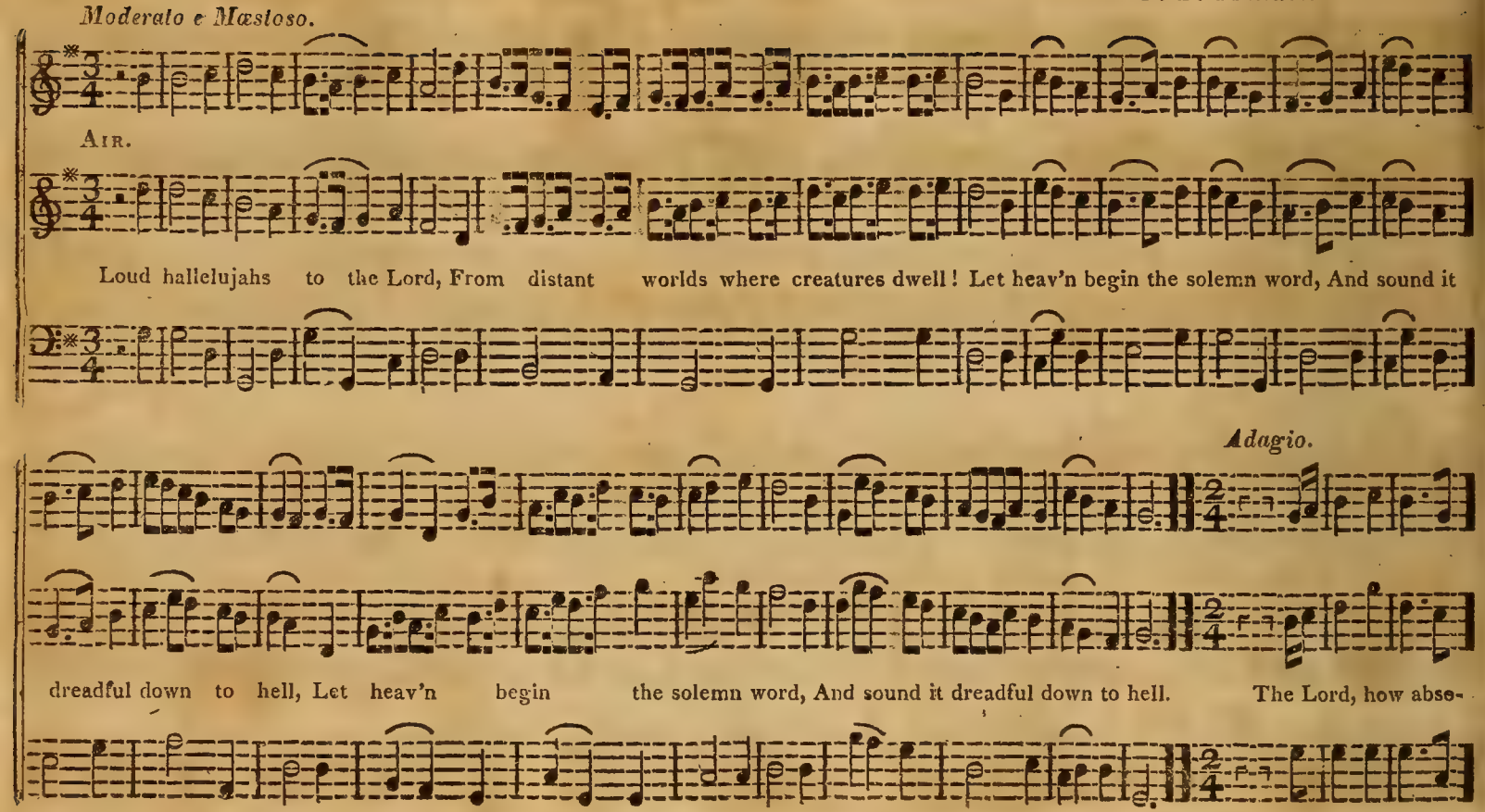
Sym.

war, Go forth to glor'ous war.

DEVIZES. C. M.

Con Spirito. *Pia.* *Cuzzens.* *For.*

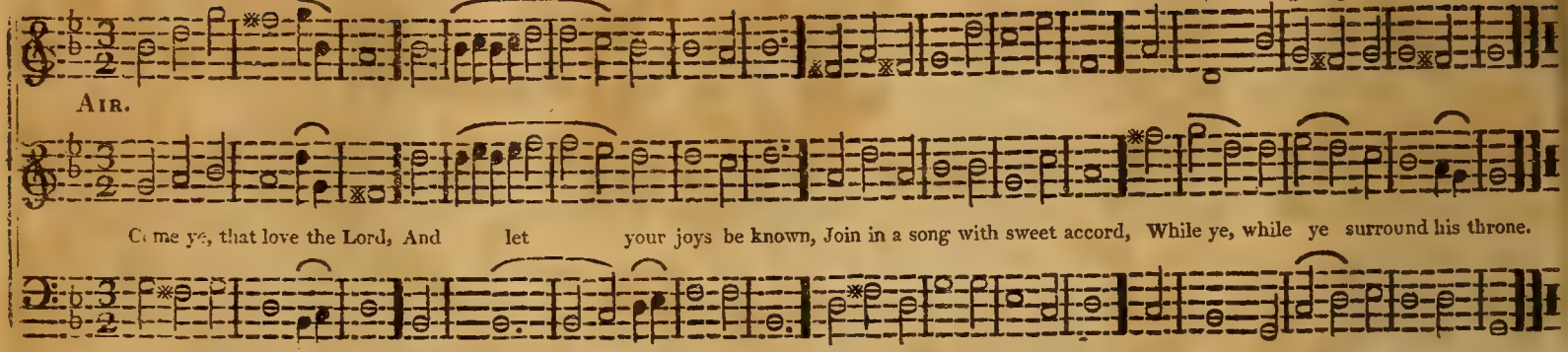
AIR. Behold the glories of the Lamb, Amid his Father's throne, Prepare new honours for his name And songs before unknown, And songs before unknown.


Moderato e Mæstoso.
Air.
Loud hallelujahs to the Lord, From distant worlds where creatures dwell! Let heav'n begin the solemn word, And sound it
Adagio.
dreadful down to hell, Let heav'n begin the solemn word, And sound it dreadful down to hell. The Lord, how abso-

Vivace.

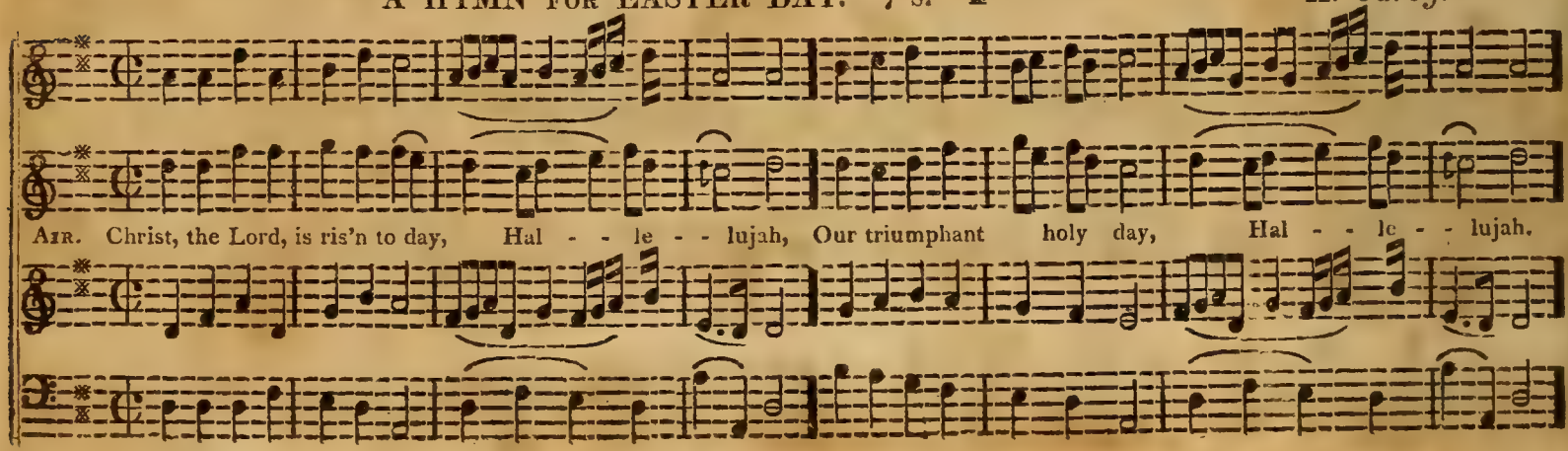
lute he reigns; Let ev'ry angel bend the knee! Sing of his love in heav'nly strains, And speak how fierce his terrors be. High on a

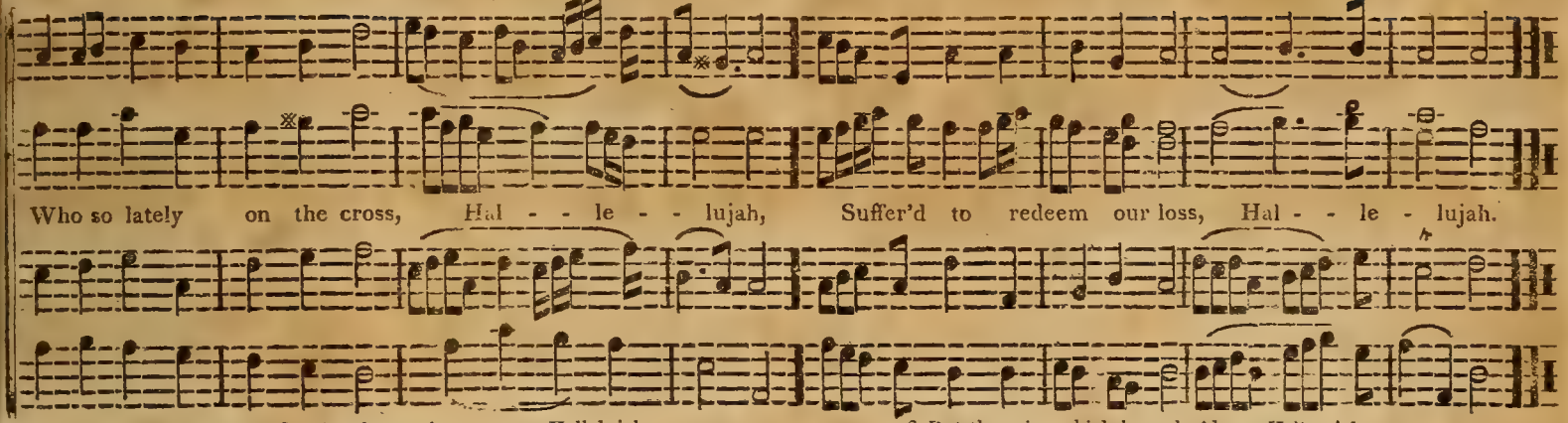
throne his glories dwell, An awful throne of shining bliss: Fly thro' the world, O sun, and tell How dark thy beams compar'd to his.



A HYMN FOR EASTER DAY. 7's. ✠

H. Carey.



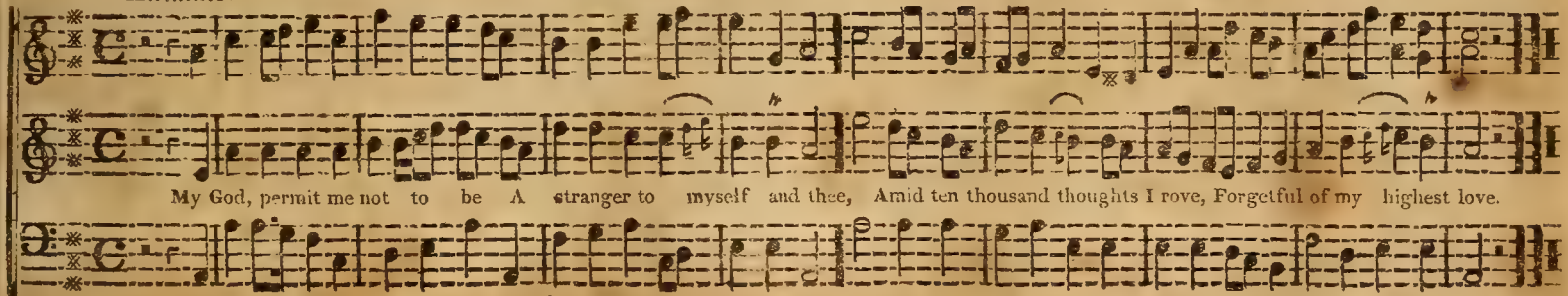


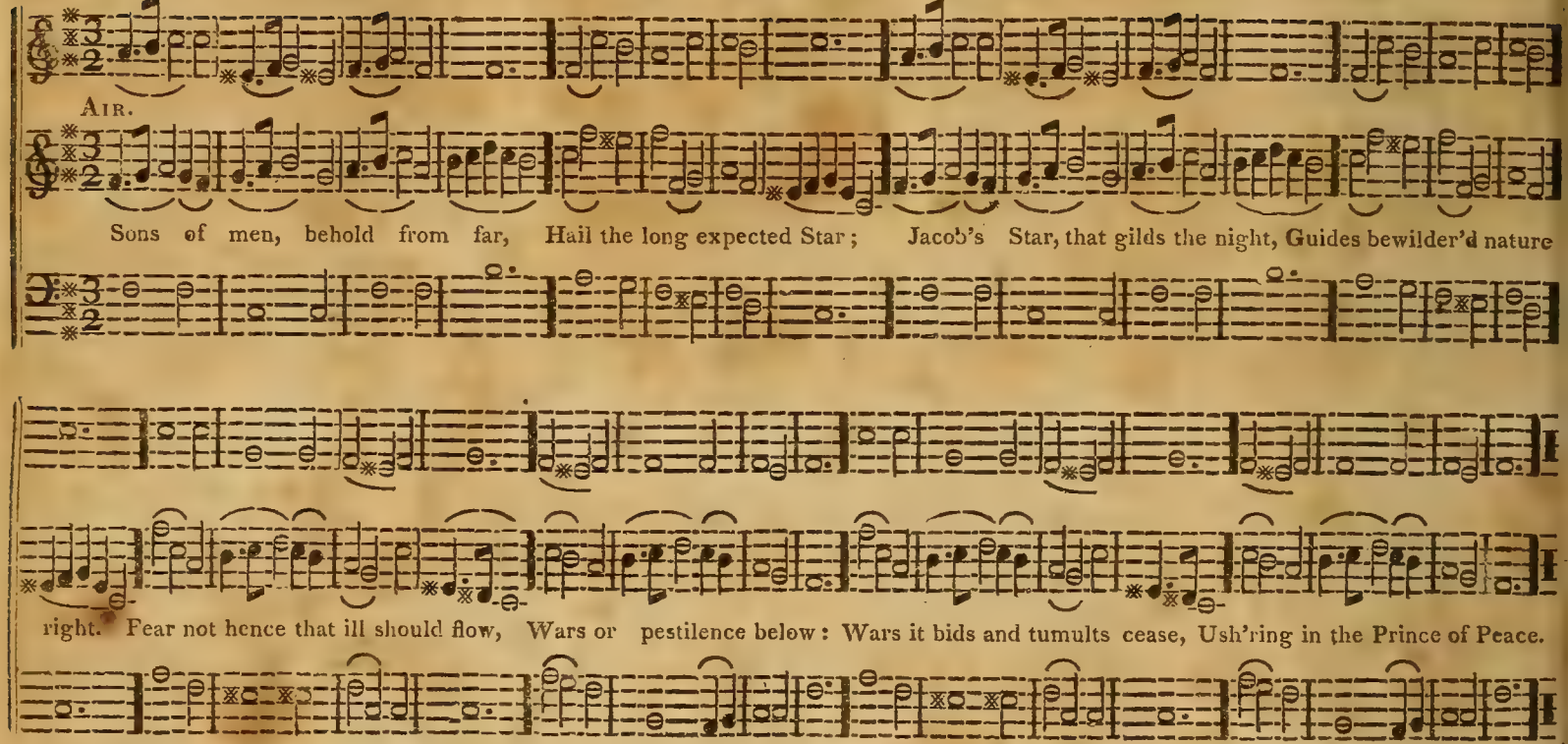
2 Hymns of praises let us sing, Hallelujah.
Unto Christ, our heav'nly King, Hallelujah.
Who endur'd the cross and grave, Hallelujah.
Sinners to redeem and save, Hallelujah.

3 But the pains which he endur'd, Hallelujah.
Our salvation has procur'd, Hallelujah.
Now he reigns above the sky, Hallelujah.
Where the angels ever cry, Hallelujah.

Animato.

EVENING HYMN. L. M.





2 Mild he shines on all beneath,
Piercing through the shades of death,
Scatt'ring error's wide-spread night,
Kindling darkness into light.

Nations all, far off and near,
Haste, to see your God appear!
Haste, for him your hearts prepare,
Meet him manifested there.

3 There behold the Day-spring rise,
Pouring eye-sight on your eyes;
God in his own light survey,
Shining to the perfect day.

Sing, ye morning stars, again,
God descends, on earth to reign;
Deigns for man his life t' employ;
Shout, ye sons of God, for joy.

LONDONDERRY. L. M. ✠

Battishill.

Grave.

We bless, &c. Who fills, &c. Who pours, &c. And loads, &c

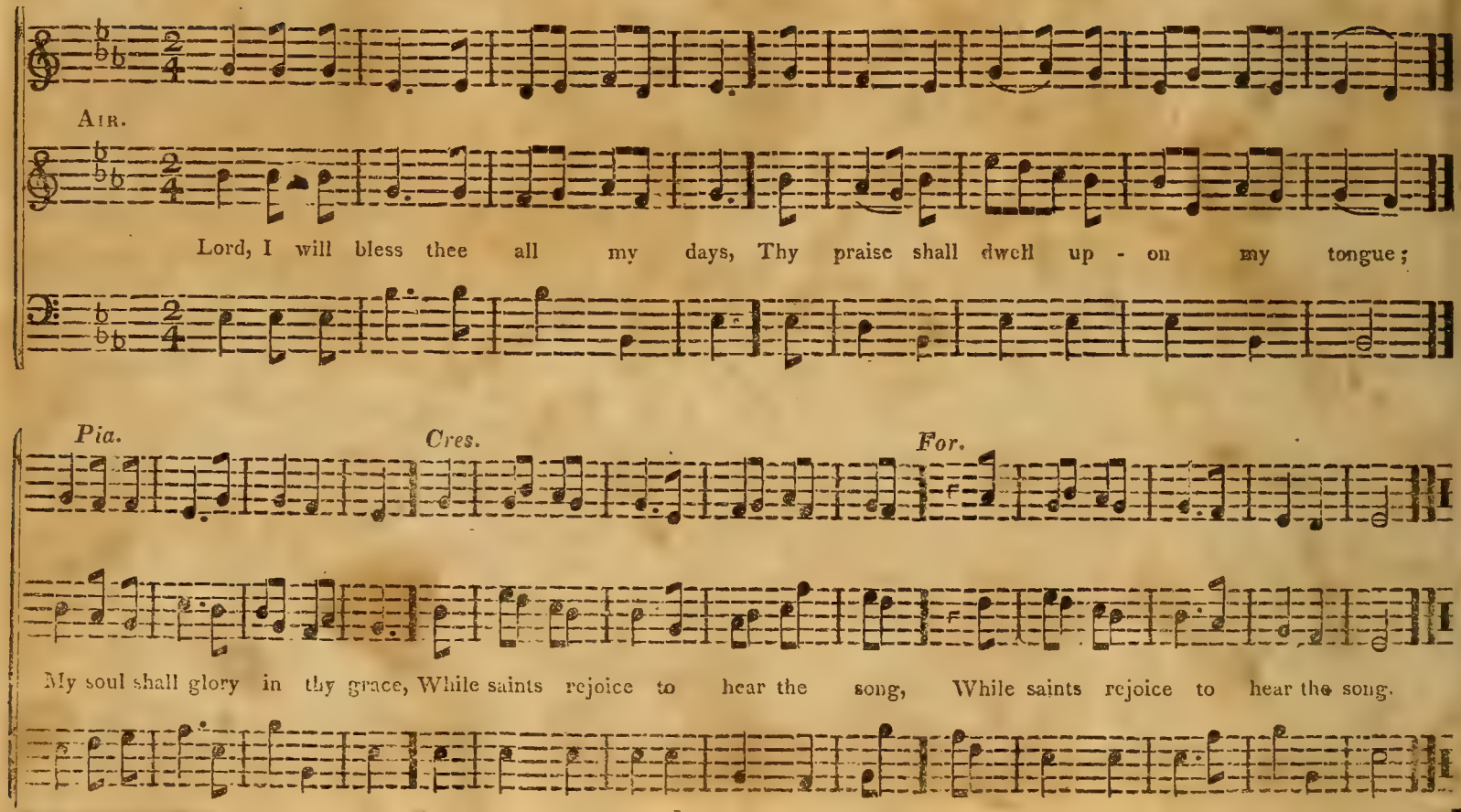
We bless the Lord, the just and good, Who fills our hearts with joy and food! Who pours his blessings from the skies, And loads our days with rich supplies.

We bless, &c. Who fills, &c. Who pours, &c. And loads, &c.

St. SIMON's. S. M. ✠

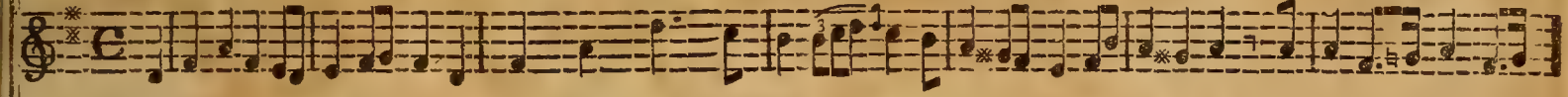
A. Williams' Coll.

Air. Where shall the man be found, That fears t'offend his God; That loves the gospel's joyful sound, And trembles at his rod.


Air.
Lord, I will bless thee all my days, Thy praise shall dwell up - on my tongue;
Pia.
Cres.
For.
My soul shall glory in thy grace, While saints rejoice to hear the song, While saints rejoice to hear the song.

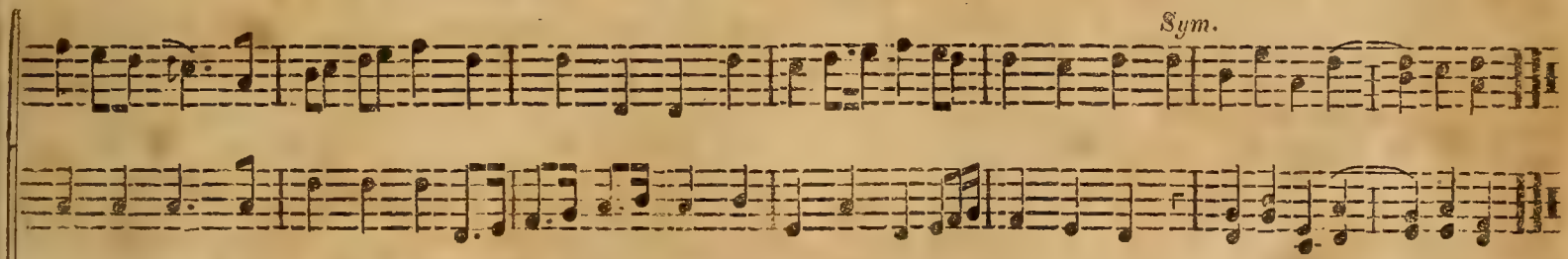
Andante Allegro.

AIR.

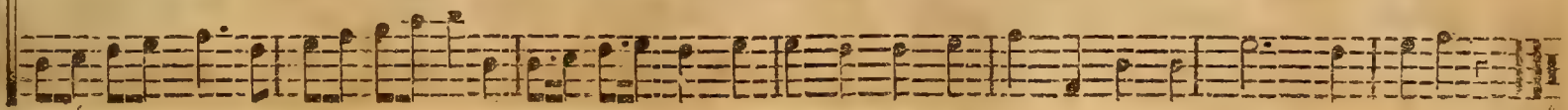


Ye saints and servants of the Lord, The triumphs of his name record, His sacred name forever bless; Where'er the circling

Sym.



sun displays His rising beams or setting rays, Due praise to his great name address.



St. BRIDGE's. S. M. ♭

Dr. Howard.

Adagio piano e con Lamento.

Air.

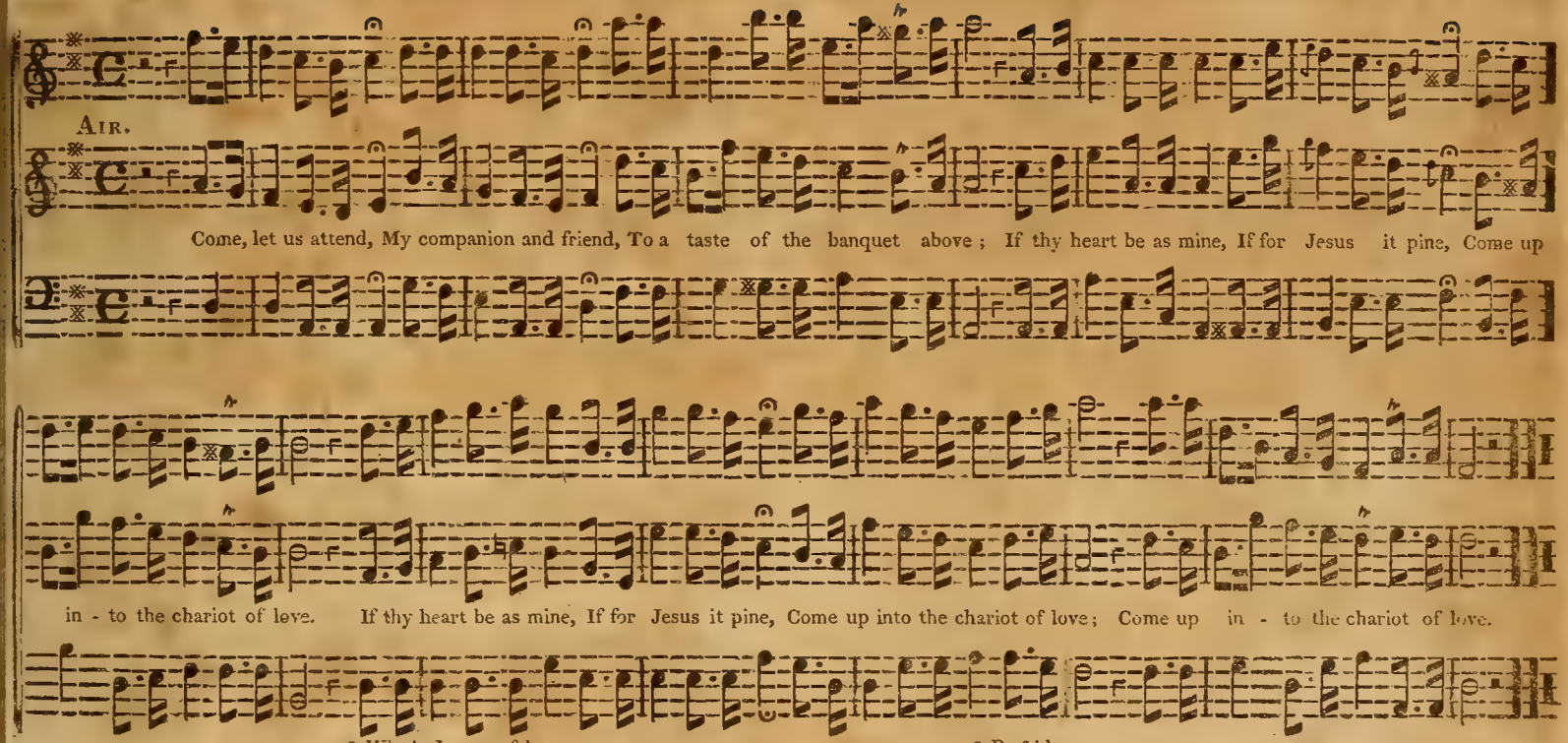
From lowest depths of woe, To God I send my cry; Lord, hear my supplicating voice, And graciously reply.

POOL. L. M. ♭

Har. Sacra.

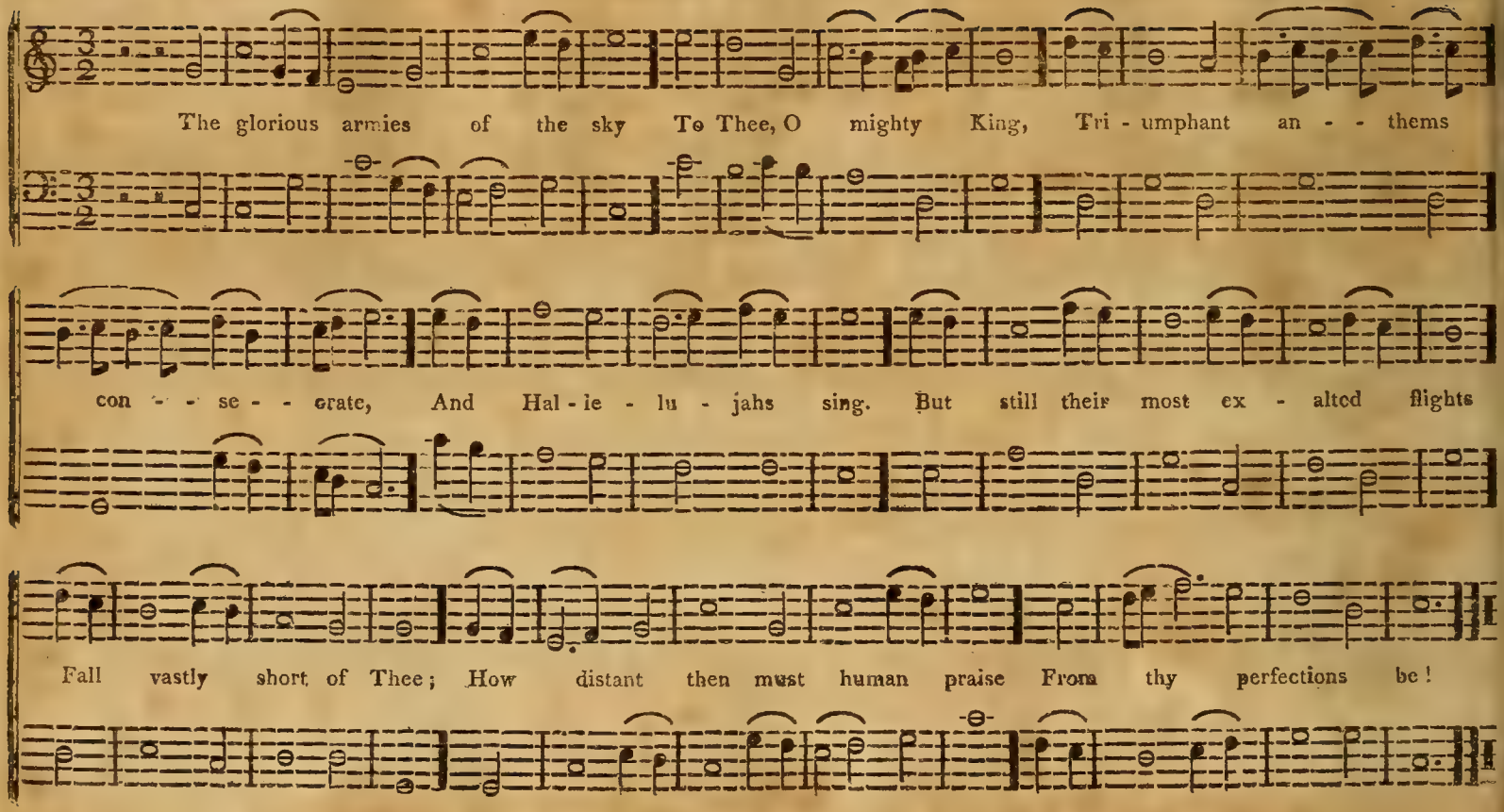
Air.

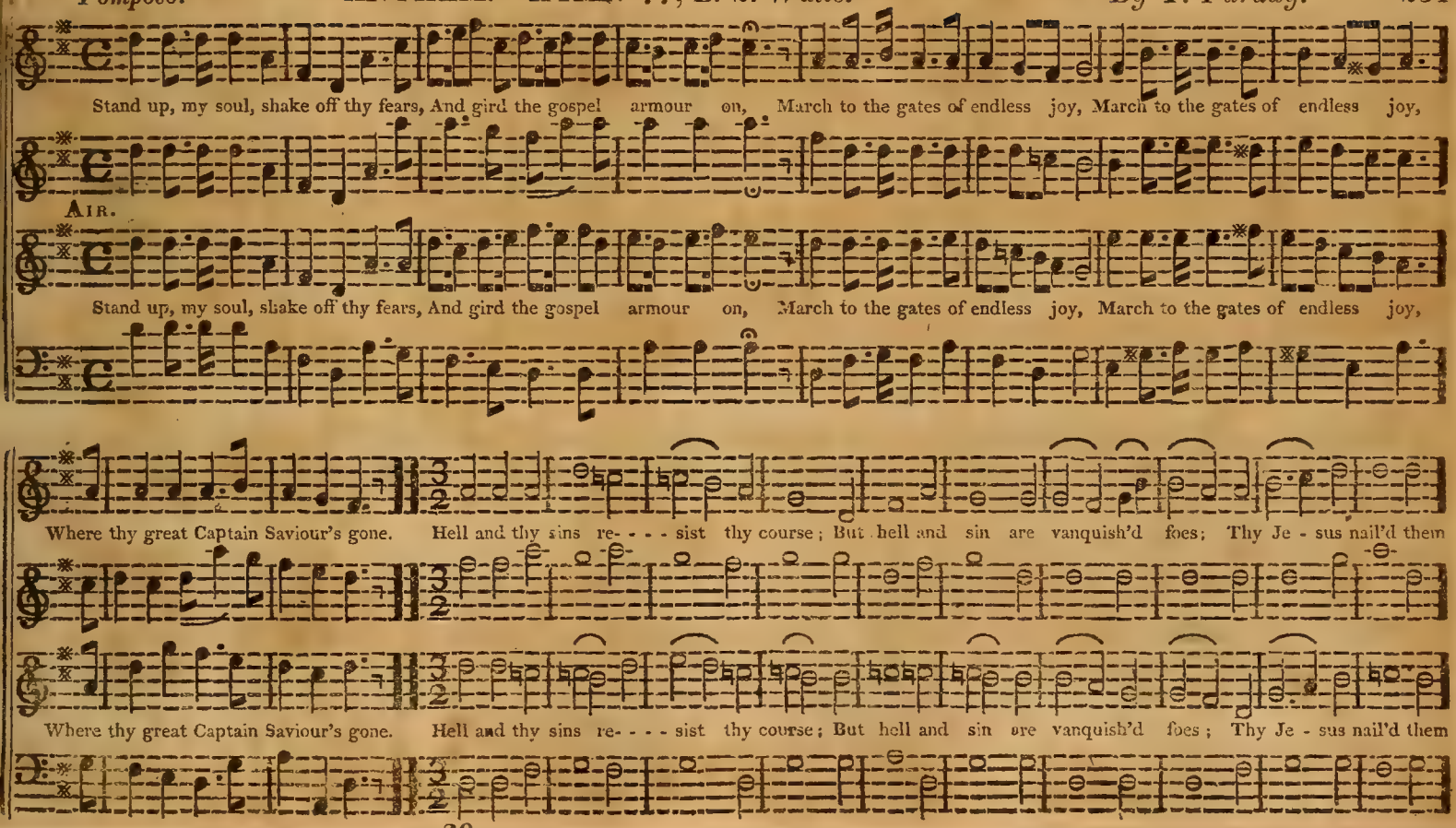
What equal honours shall we bring To Thee, O Lord, our God, the Lamb? Since all the notes, that angels sing, Are far in - ferior to thy name.



2 Who in Jesus confide,
We are bold to outride
The storms of affliction beneath;
With the prophet we soar
To that heavenly shore,
And outfly all the arrows of death.

3 By faith we are come
To our permanent home,
By hope we the rapture improve;
By love we still rise,
And look down on the skies;
For the heaven of heavens is love.


The glorious armies of the sky To Thee, O mighty King, Tri - umphant an - - thems
con - - se - - crate, And Hal - le - lu - jahs sing. But still their most ex - alted flights
Fall vastly short of Thee; How distant then must human praise From thy perfections be!


Stand up, my soul, shake off thy fears, And gird the gospel armour on, March to the gates of endless joy, March to the gates of endless joy,
AIR.
Stand up, my soul, shake off thy fears, And gird the gospel armour on, March to the gates of endless joy, March to the gates of endless joy,
Where thy great Captain Saviour's gone. Hell and thy sins re- - - - sist thy course; But hell and sin are vanquish'd foes; Thy Je - sus nail'd them
Where thy great Captain Saviour's gone. Hell and thy sins re- - - - sist thy course; But hell and sin are vanquish'd foes; Thy Je - sus nail'd them

to his cross, And sung the triumph, sung the triumph, sung the triumph when he rose. What tho' the prince of

to his cross, And sung the triumph, sung the triumph, sung the triumph when he rose. What tho' the prince of

darkness rage, - - - - - - - - And waste the fury, the fury of his spite? Eternal chains confine him down, To

darkness rage, - - - - - - - - And waste the fu, - ry of his spite? Eternal chains confine him down, To

And waste the fury, the fury of his spite? Eternal chains confine him down, To

Andante. ANTHEM *continued.* *Vivace.*

fiery deeps and endless night, To fiery deeps and endless night. Then let my soul march boldly on, Press forward to the heav'nly gate;

fiery deeps and endless night, To fiery deeps and endless night. Then let my soul march boldly on, Press forward to the heav'nly gate;

There peace and joy e- - ternal reign, And glitt'ring robes for conq'rors wait, glitt'ring robes for conq'rors wait, And glitt'ring robes for

There peace and joy e- - ternal reign, And glitt'ring robes for conq'rors wait, glitt'ring robes for conq'rors wait, And glitt'ring robes for

Moderato Piano. ANTHEM *continued.* *Crescendo.* *Forte.*

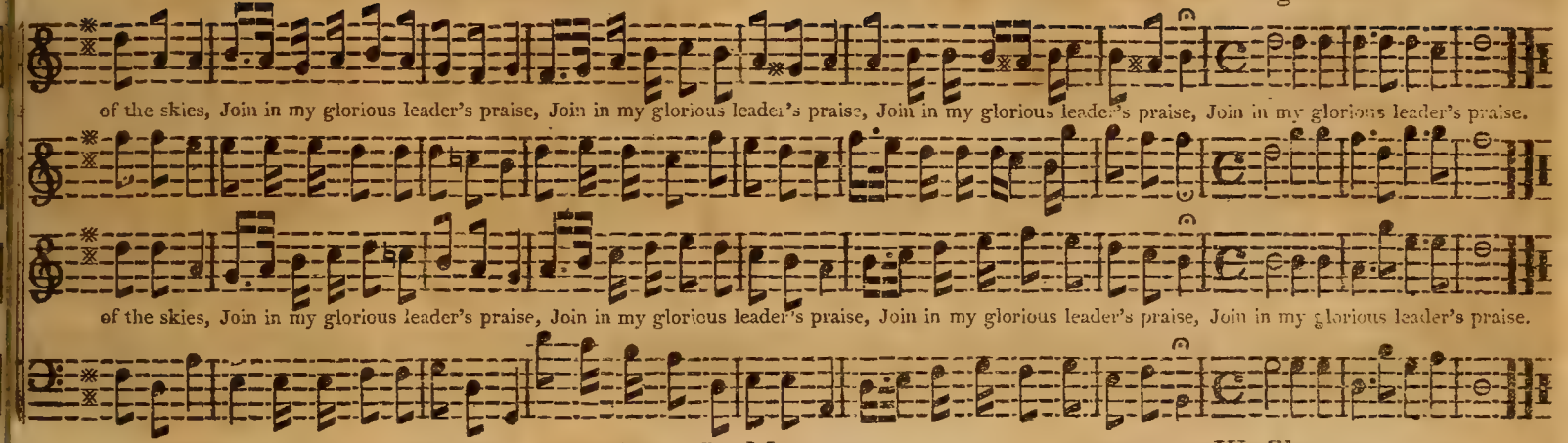
conq'rors wait. There shall I wear a starry crown, And triumph in almigh- - ty grace, triumph, triumph, triumph in almighty grace,

conq'rors wait. There shall I wear a starry crown, And triumph in almigh- - ty grace, triumph, triumph, triumph, triumph, triumph in almighty grace,

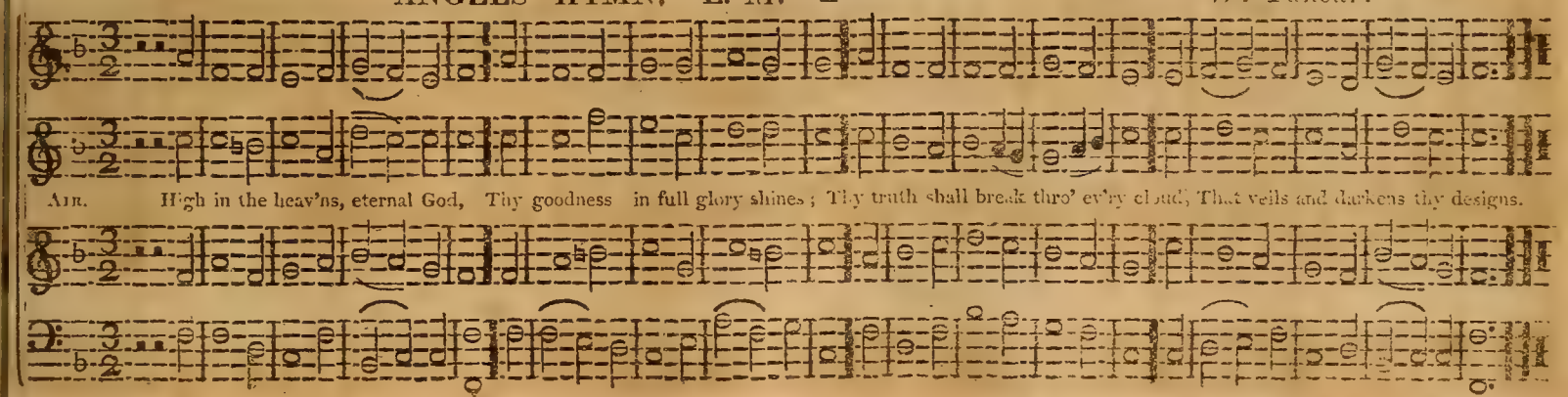
Vivace.

triumph, triumph, triumph in almighty grace, Triumph, triumph, triumph in almighty grace; While all the armies of the skies, While all the armies

triumph, triumph, triumph in almighty grace, Triumph, triumph, triumph in almighty grace; While all the armies of the skies, While all the armies



ANGELS' HYMN. L. M. *W. Tansur.*



DENMARK. L. M. ✠

Dr. Madan.

Andante. Mæstoso.

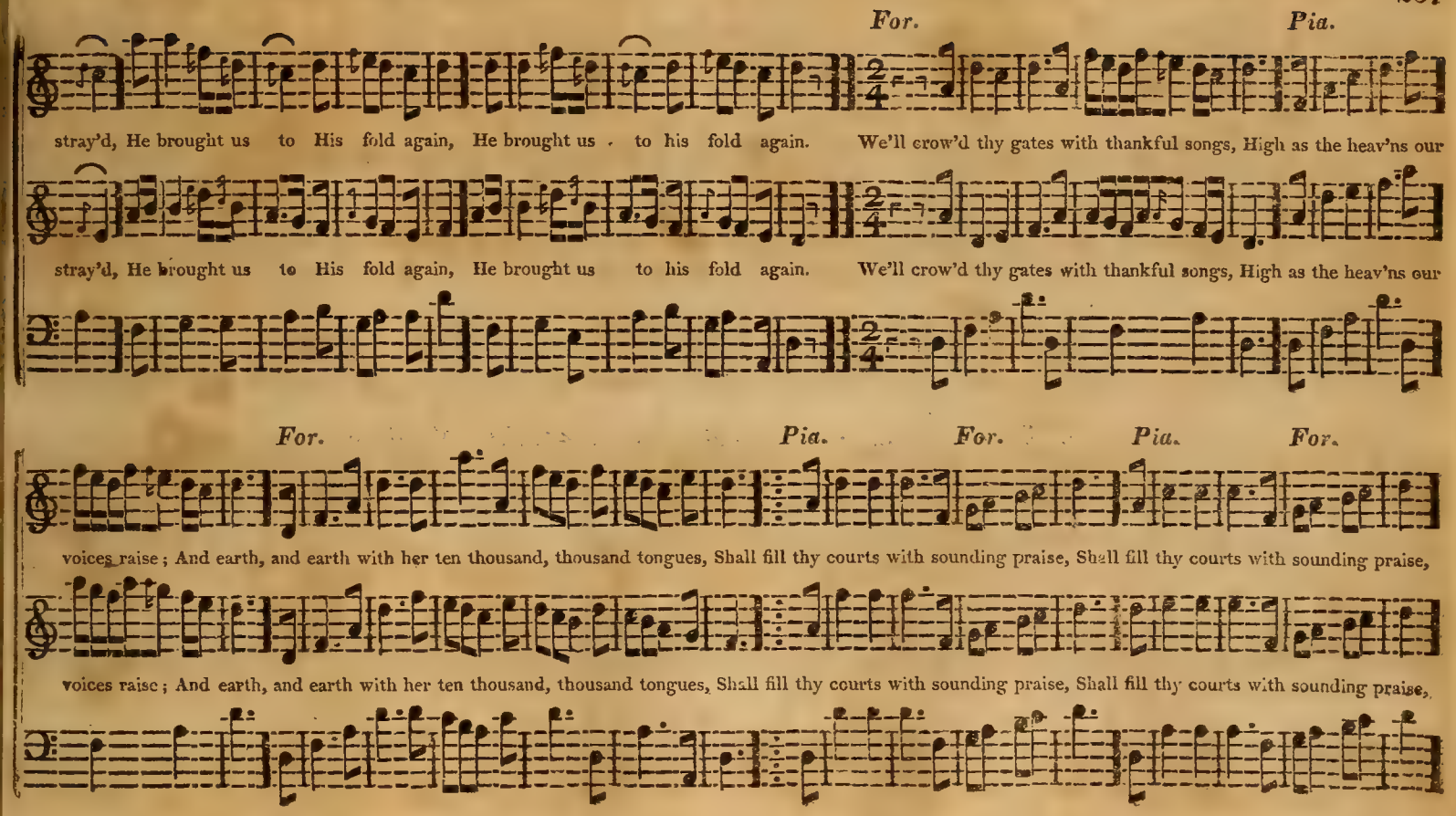
AIR. Before Jehovah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God alone; He can create, and he destroy,

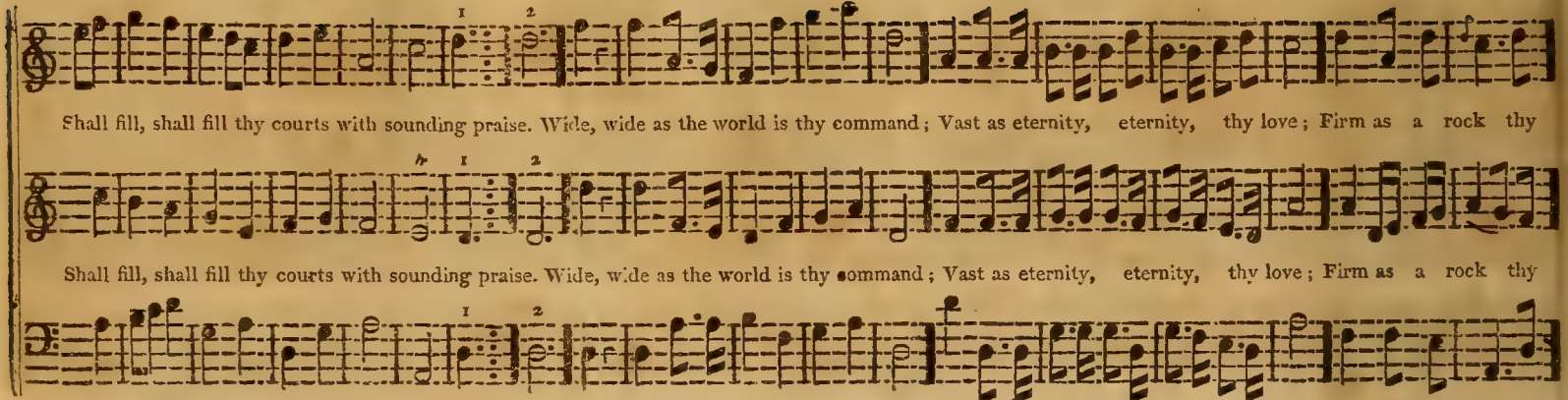
Before Jehovah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God alone; He can create, and he destroy,

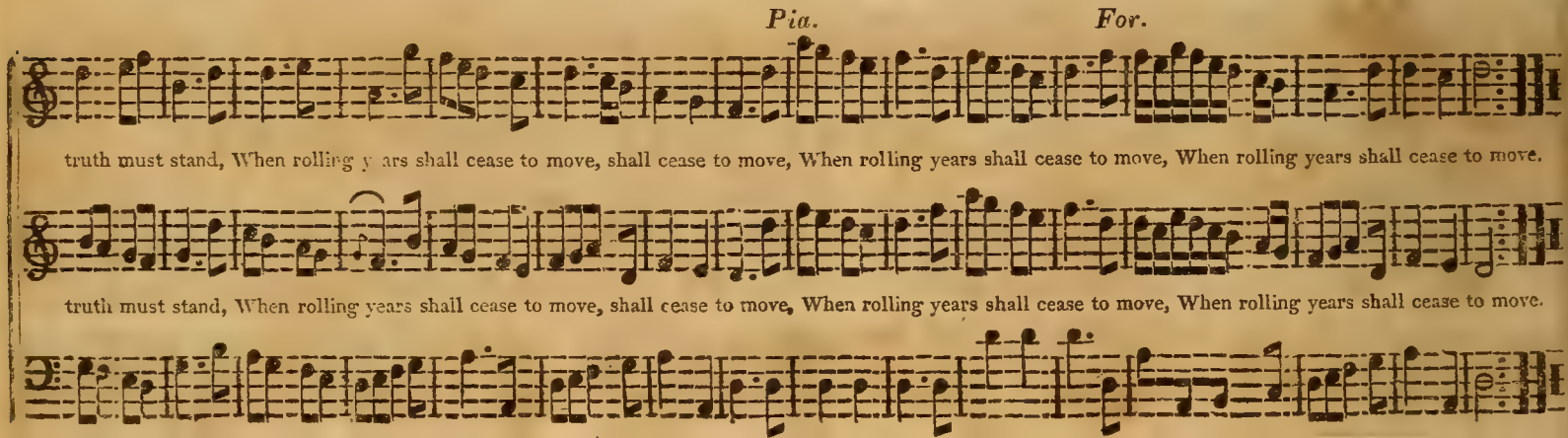
Pia.

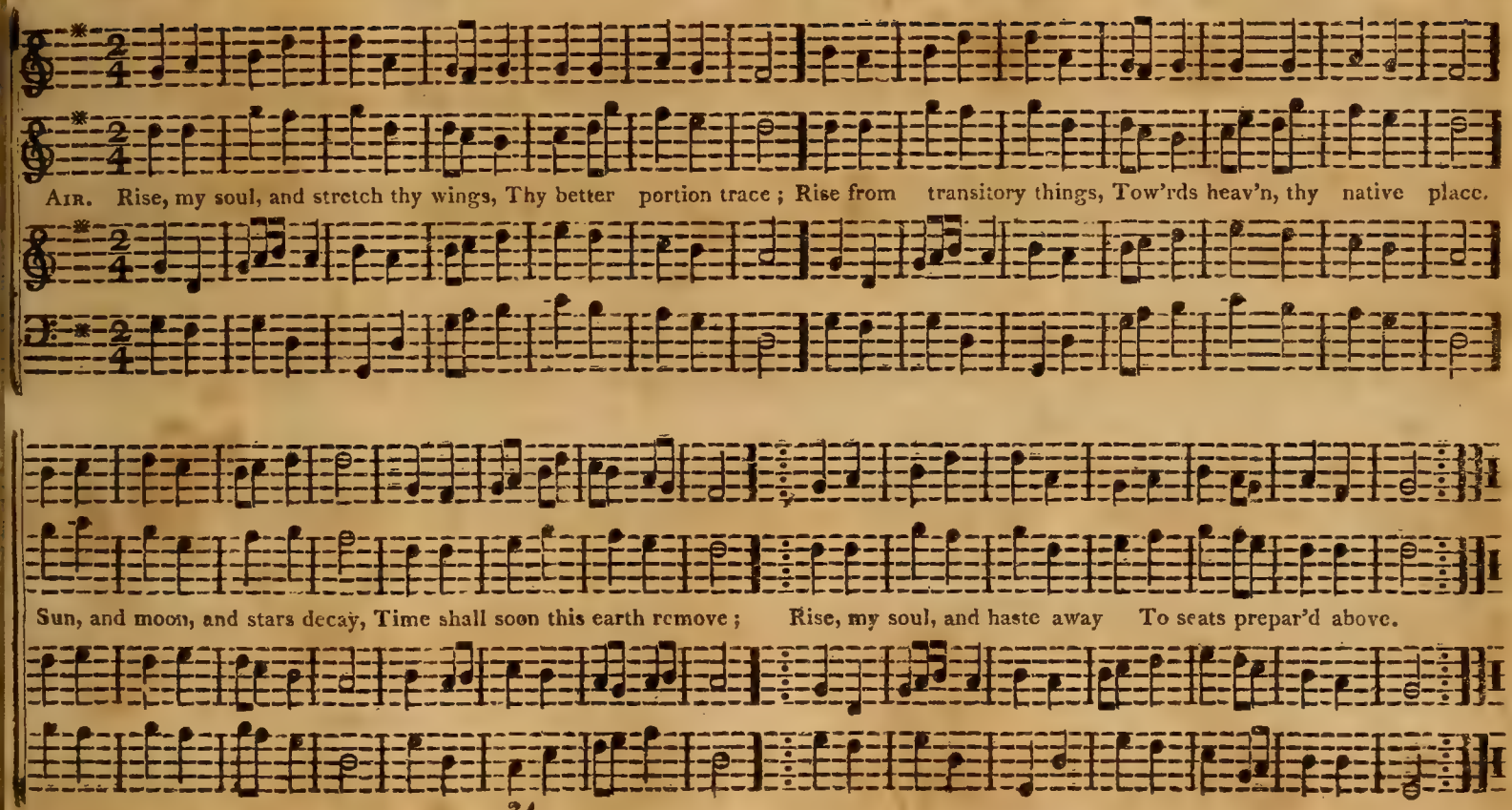
He can create, and he destroy. His sov'reign pow'r without our aid Made us of clay, and form'd us men: And when like wand'ring sheep we

He can create, and he destroy. His sov'reign pow'r without our aid Made us of clay, and form'd us men: And when like wand'ring sheep we


For.
Pia.
stray'd, He brought us to His fold again, He brought us to his fold again. We'll crow'd thy gates with thankful songs, High as the heav'ns our
stray'd, He brought us to His fold again, He brought us to his fold again. We'll crow'd thy gates with thankful songs, High as the heav'ns our
For.
Pia.
For.
Pia.
For.
voices raise; And earth, and earth with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise,
voices raise; And earth, and earth with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise,


Shall fill, shall fill thy courts with sounding praise. Wide, wide as the world is thy command; Vast as eternity, eternity, thy love; Firm as a rock thy
Shall fill, shall fill thy courts with sounding praise. Wide, wide as the world is thy command; Vast as eternity, eternity, thy love; Firm as a rock thy


Pia.
For.
truth must stand, When rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When rolling years shall cease to move.
truth must stand, When rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When rolling years shall cease to move.


Air. Rise, my soul, and stretch thy wings, Thy better portion trace; Rise from transitory things, Tow'rds heav'n, thy native place.
Sun, and moon, and stars decay, Time shall soon this earth remove; Rise, my soul, and haste away To seats prepar'd above.

EASTER. L. M.

Dr. Madan.

Andante e Affettuoso.

He dies! the friend of sinners dies! Lo, Salem's daughters weep around! A solemn darkness veil's the skies, A sudden

He dies! the friend of sinners dies! Lo, Salem's daughters weep around! A solemn darkness veil's the skies, A sudden

Pia. *For.* *Pia.* *For.*

trembling shakes the ground. Come, saints, and drop a tear or two For him who groan'd beneath your load; He shed a thousand drops

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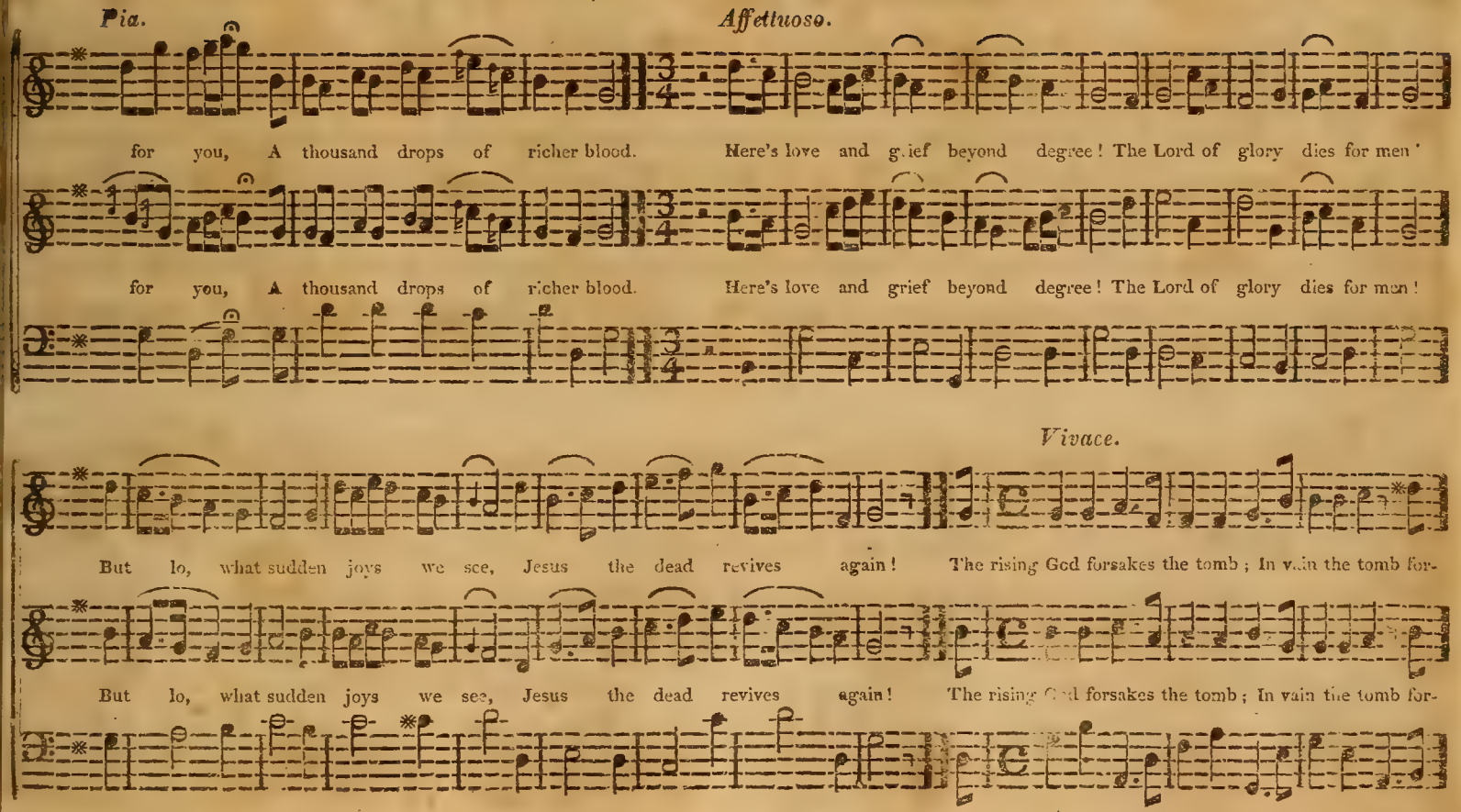

Pia.
Affettuoso.
for you, A thousand drops of richer blood. Here's love and grief beyond degree! The Lord of glory dies for men!
for you, A thousand drops of richer blood. Here's love and grief beyond degree! The Lord of glory dies for men!
Vivace.
But lo, what sudden joys we see, Jesus the dead revives again! The rising God forsakes the tomb; In vain the tomb for-
But lo, what sudden joys we see, Jesus the dead revives again! The rising God forsakes the tomb; In vain the tomb for-

Vivace. Pia.

bids his rise: Cherubic legions guard him home, And shout him welcome to the skies. Break off your tears, ye saints, and tell

bids his rise: Cherubic legions guard him home, And shout him welcome to the skies. Break off your tears, ye saints, and tell

Repeat Forte.

How high our great Deliv'rer reigns; Sing how he spoil'd the host of hell, And led the monster, Death, in chains!

How high our great Deliv'rer reigns; Sing how he spoil'd the host of hell, And led the monster, Death, in chains!

Pia.

Say, live for - ever, wond'rous King! Born to redeem, and strong to save; Then ask the monster,

Say, live for - ever, wond'rous King! Born to redeem, and strong to save; Then ask the monster,

Fortissimo.

where's thy sting? And where's thy victory, boasting grave? And where's thy victory, boasting grave?

where's thy sting? And where's thy victory, boasting grave? And where's thy victory, boasting grave?

BATH. L. M.

Dr. Madan.

Affettuoso.

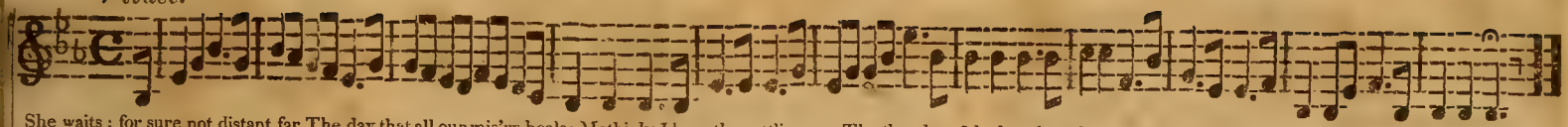
AIR. Dear Object of our strong desire, How long protracted is thy day, When bursting forth in vivid fire, Thy trembling glories thou't display.

Dear Object of our strong desire, How long protracted is thy day, When bursting forth in vivid fire, Thy trembling glories thou't display.

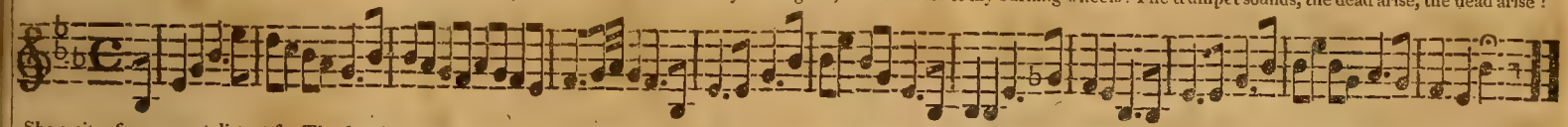
With various ills encompass'd round, Maintaining still dis - puted ground, a silent maid, By hope in azure robe array'd.

With various ills encompass'd round, Maintaining still dis - puted ground, Lo, patience waits! a silent maid, By hope in azure robe array'd.

Vivace.



She waits; for sure not distant far The day that all our mis'ry heals; Methinks I hear thy rattling car, The thunder of thy burning wheels! The trumpet sounds, the dead arise, the dead arise!



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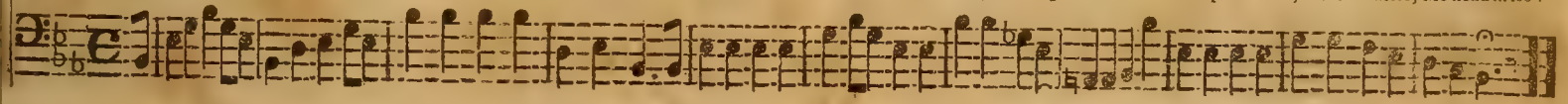
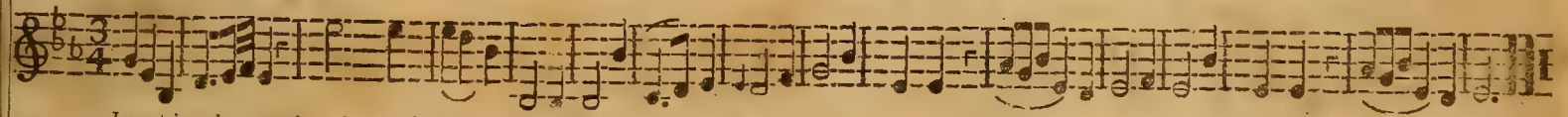
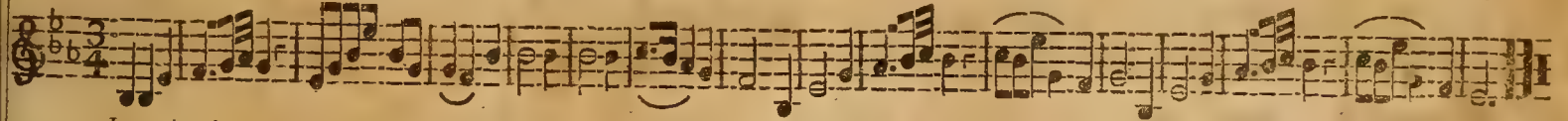




Jesus triumphant through the skies Descends, his kingdom to maintain, And pour the glories of his reign, And pour the glories of his reign.



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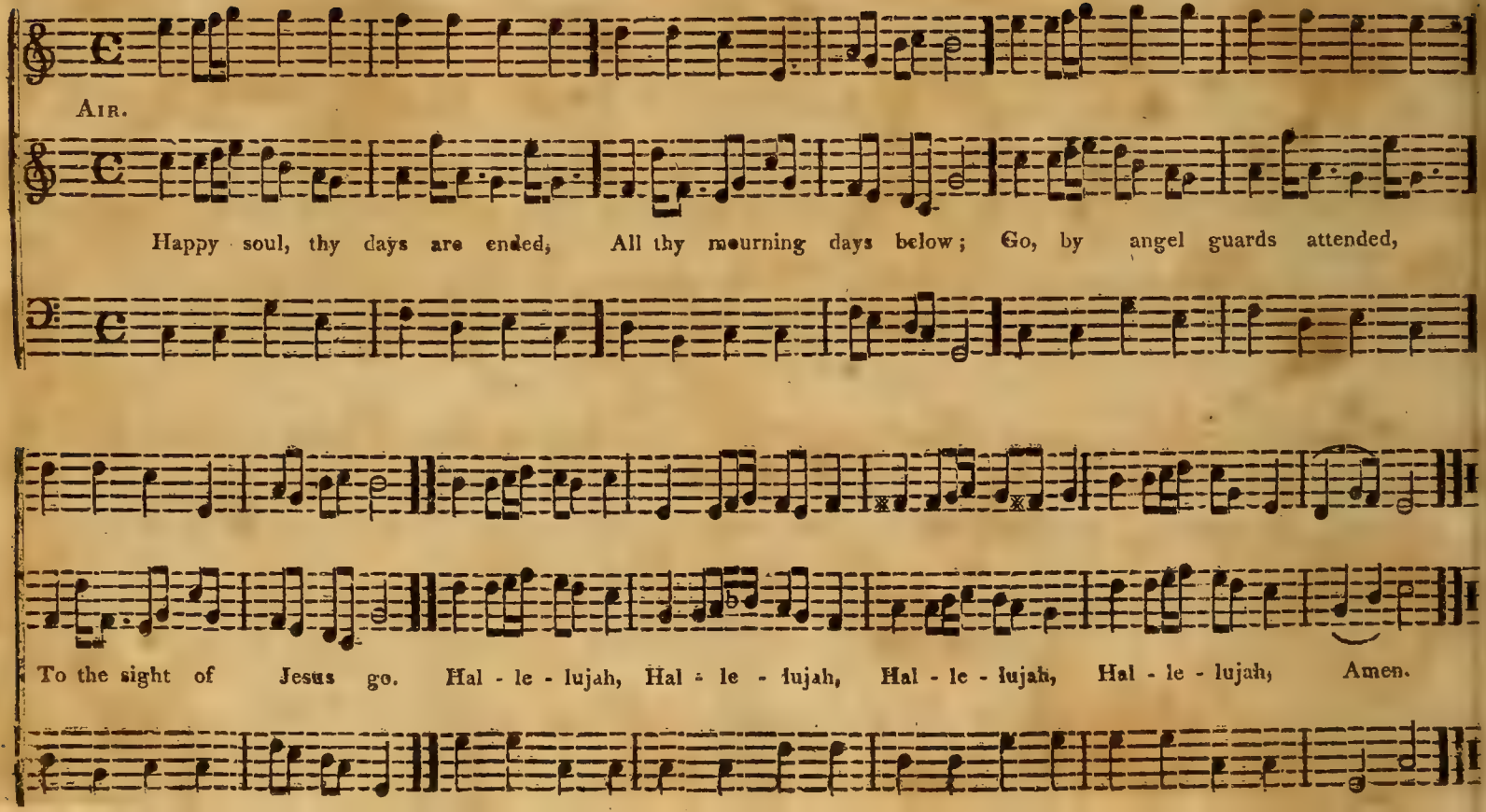

Air.
Happy soul, thy days are ended, All thy mourning days below; Go, by angel guards attended,
To the sight of Jesus go. Hal - le - lujah, Hal - le - lujah, Hal - le - lujah, Hal - le - lujah, Amen.

Pia e Andante.

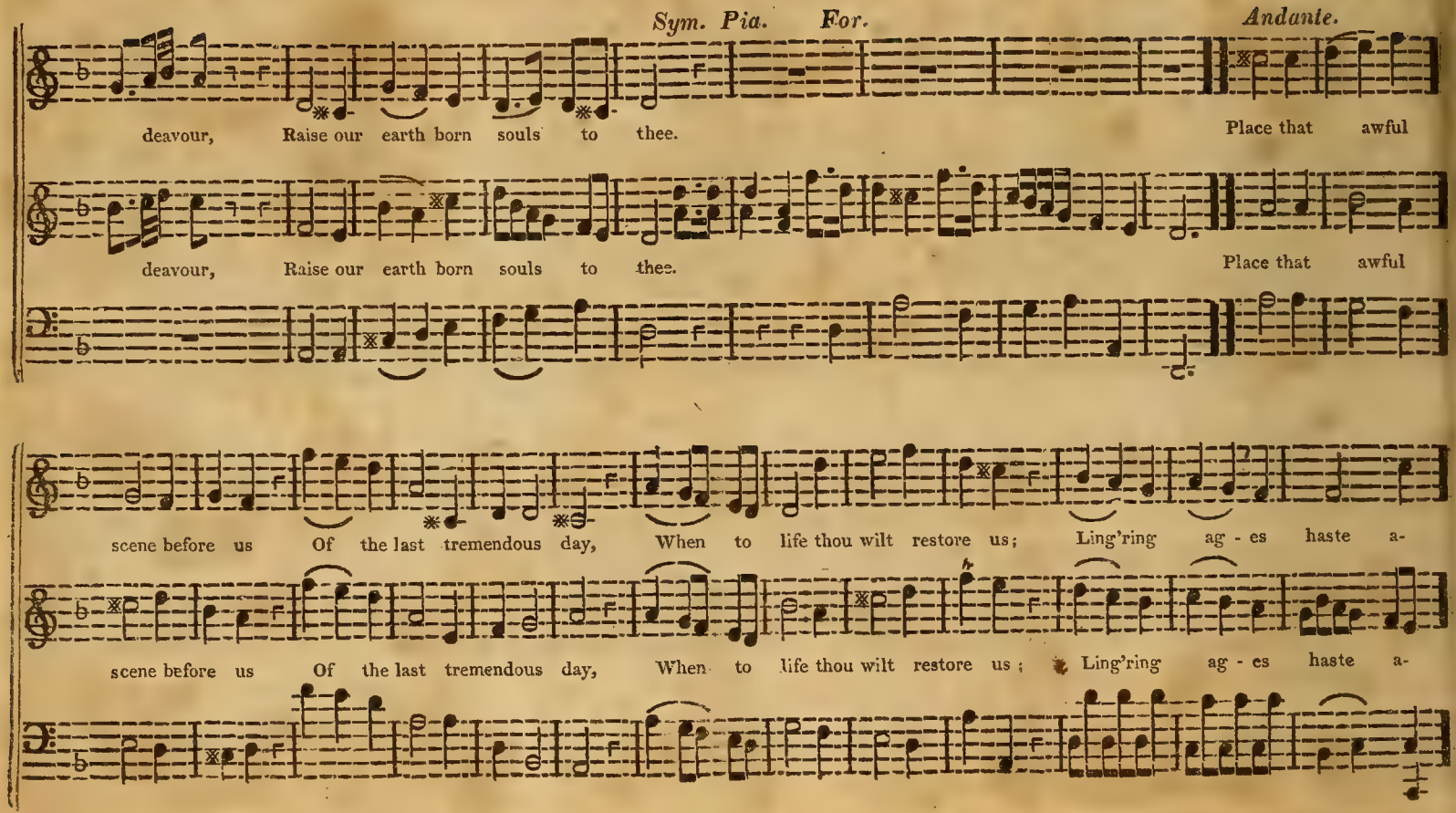
In this world of sin and sorrow, Compass'd round with many a care; From e - - terni - - ty we borrow Hope, that can ex-

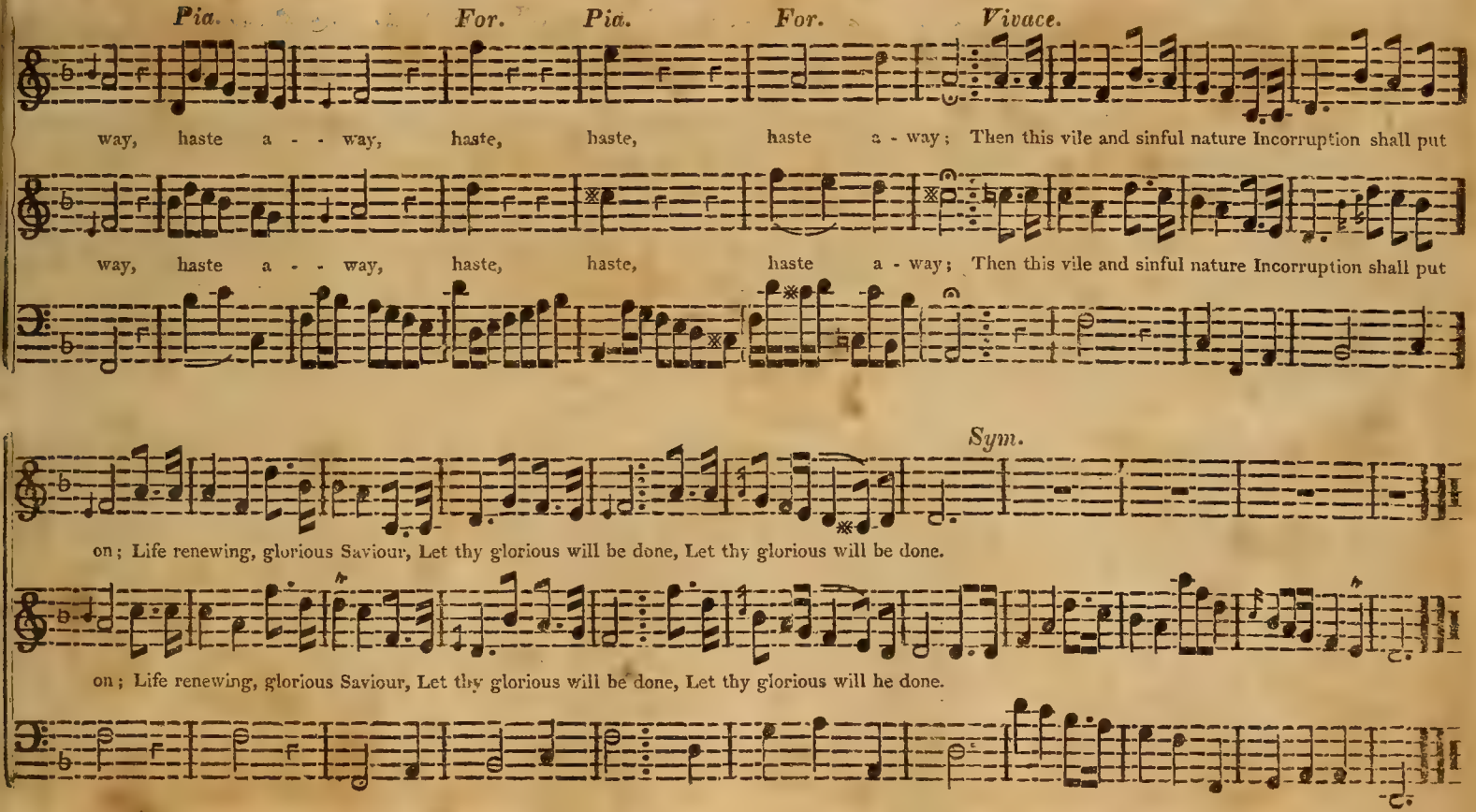
In this world of sin and sorrow, Compass'd round with many a care; From e - - terni - - ty we borrow Hope, that can ex-

Sym. Pia. *Vivace.*

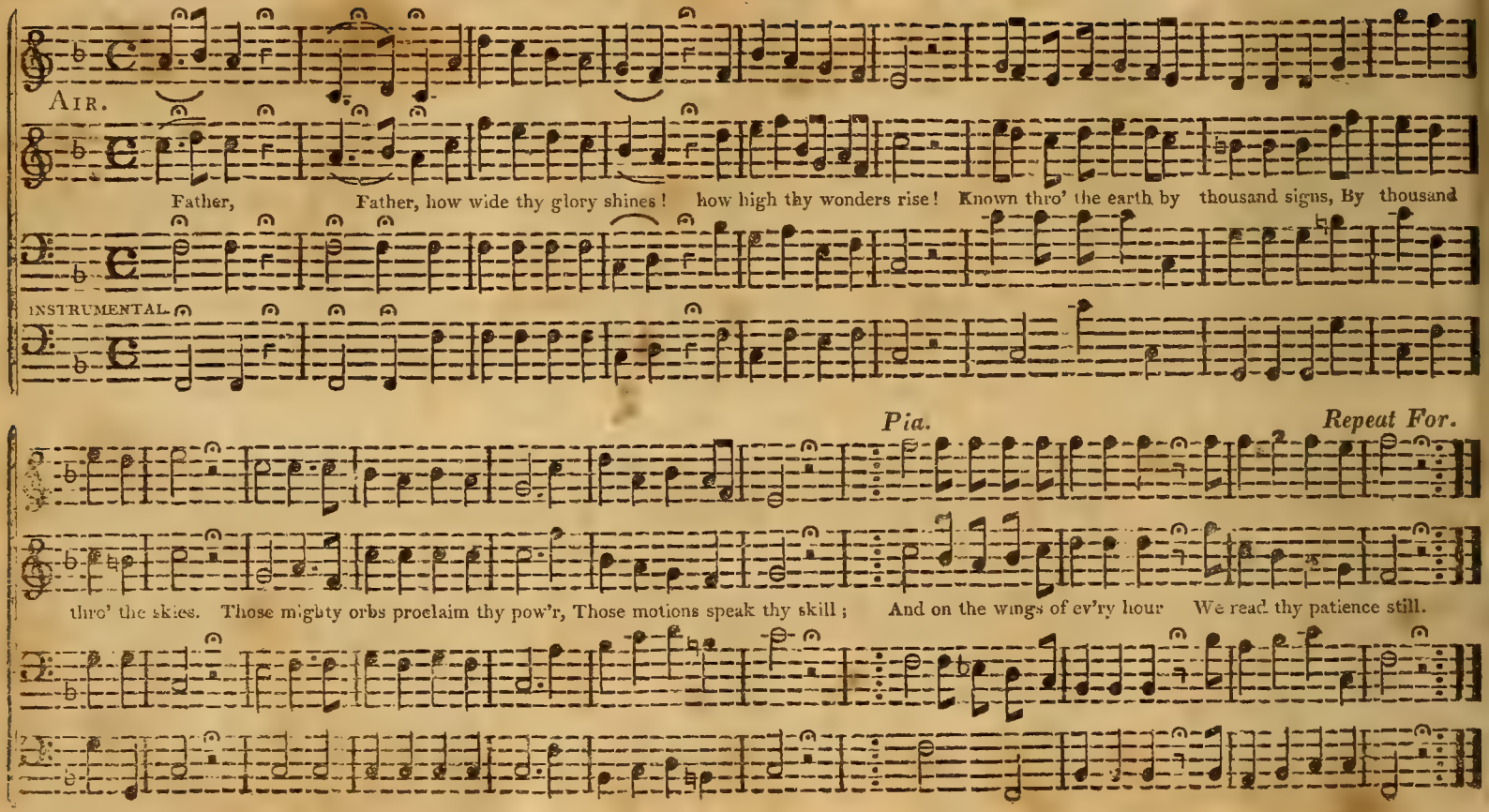
clude despair; Thee, triumphant God and Saviour, In the glass of faith I see; O assist each faint en-

clude despair; Thee, triumphant God and Saviour, In the glass of faith I see; O assist each faint en-


Sym. Pia. For.
Andante.
deavour, Raise our earth born souls to thee.
Place that awful
deavour, Raise our earth born souls to thee.
Place that awful
scene before us Of the last tremendous day, When to life thou wilt restore us; Ling'ring ag - es haste a-
scene before us Of the last tremendous day, When to life thou wilt restore us; Ling'ring ag - es haste a-


Pia.
For.
Pia.
For.
Vivace.
way, haste a - - way, haste, haste, haste a - way; Then this vile and sinful nature Incorruption shall put
way, haste a - - way, haste, haste, haste a - way; Then this vile and sinful nature Incorruption shall put
Sym.
on; Life renewing, glorious Saviour, Let thy glorious will be done, Let thy glorious will be done.
on; Life renewing, glorious Saviour, Let thy glorious will be done, Let thy glorious will be done.

Adagio Mæstoso. CAMBRIDGE. C. M. *F. Giardini.*



Andante Grazioso.

But when we view thy great design, To save rebellious worms, Where vengeance and com - pas - sion join, In their di - - vin - est forms;

Tasto Solo.

Pia. *For.*

Here the whole d... is known; Nor dares the creature gu... Which of the glor... brightest shone, The justice or the grace.

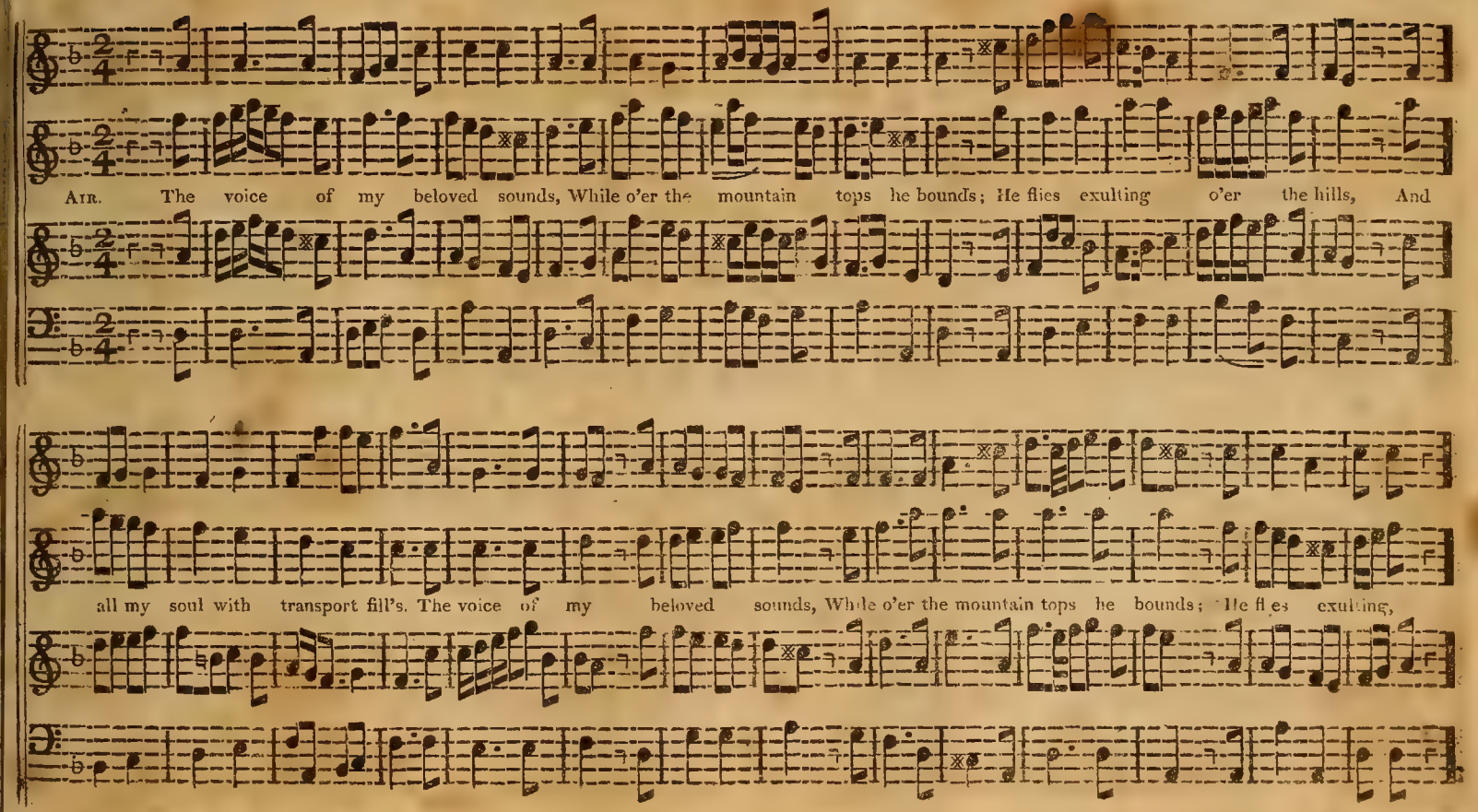
Siciliano Andante.

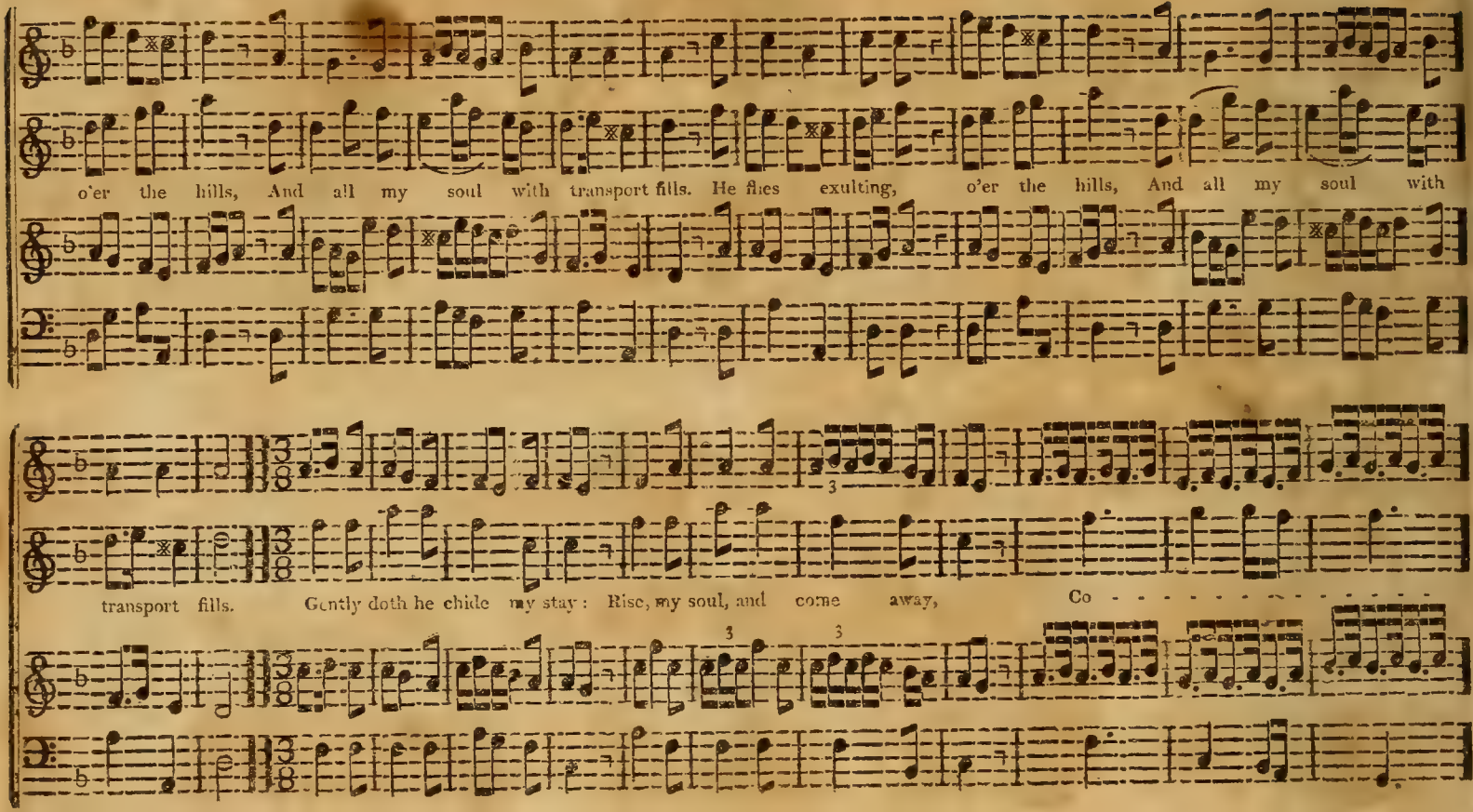
Now the full glories of the Lamb Adorn the heav'nly plains; Bright seraph's learn Immanuel's name, And try their choicest strains. O may I

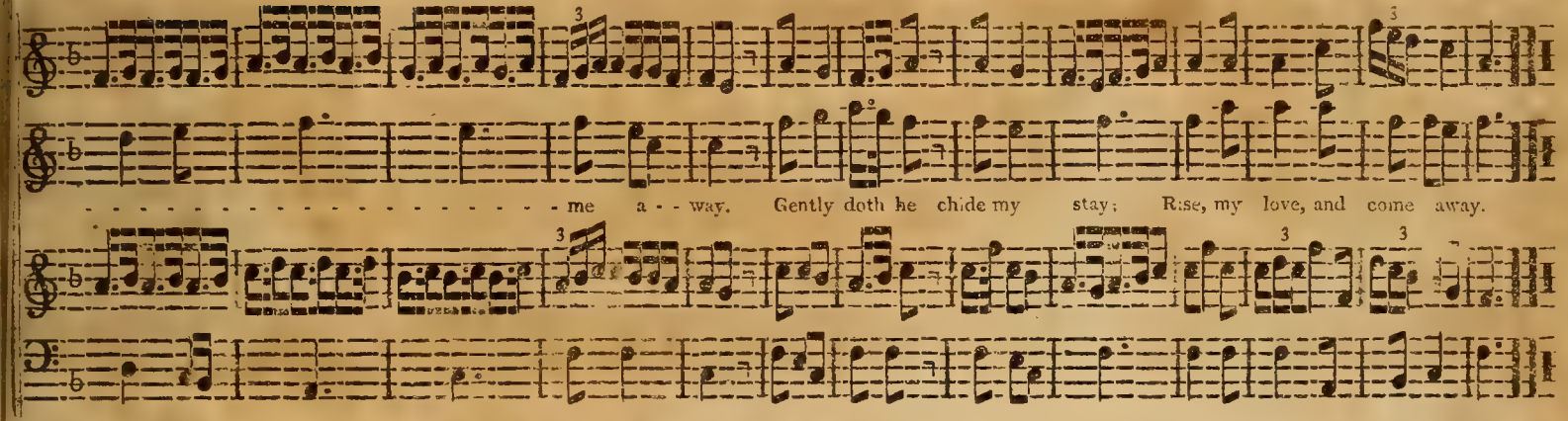
Tasto Solo.

Pia. *Repeat For.*

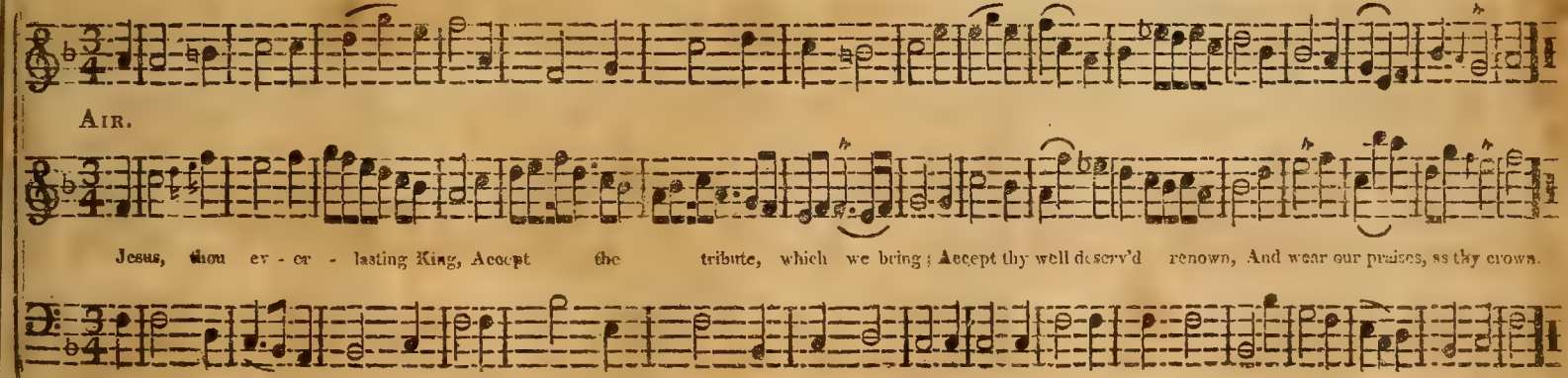
bear some humble part, In that immortal song; Wonder and joy shall tune my heart, And love command my tongue.

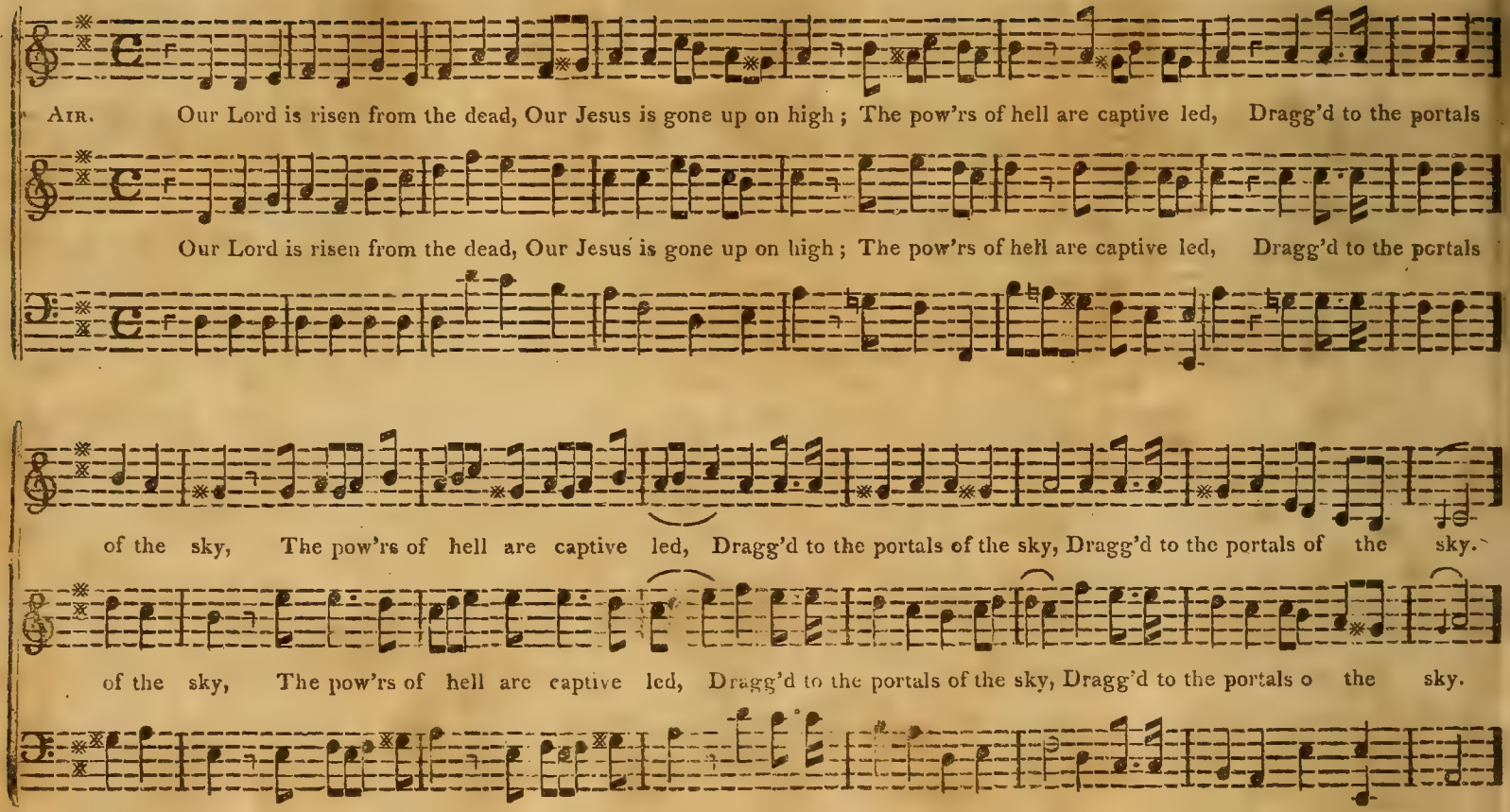

Arr. The voice of my beloved sounds, While o'er the mountain tops he bounds; He flies exulting o'er the hills, And
all my soul with transport fill's. The voice of my beloved sounds, While o'er the mountain tops he bounds; He flies exulting,

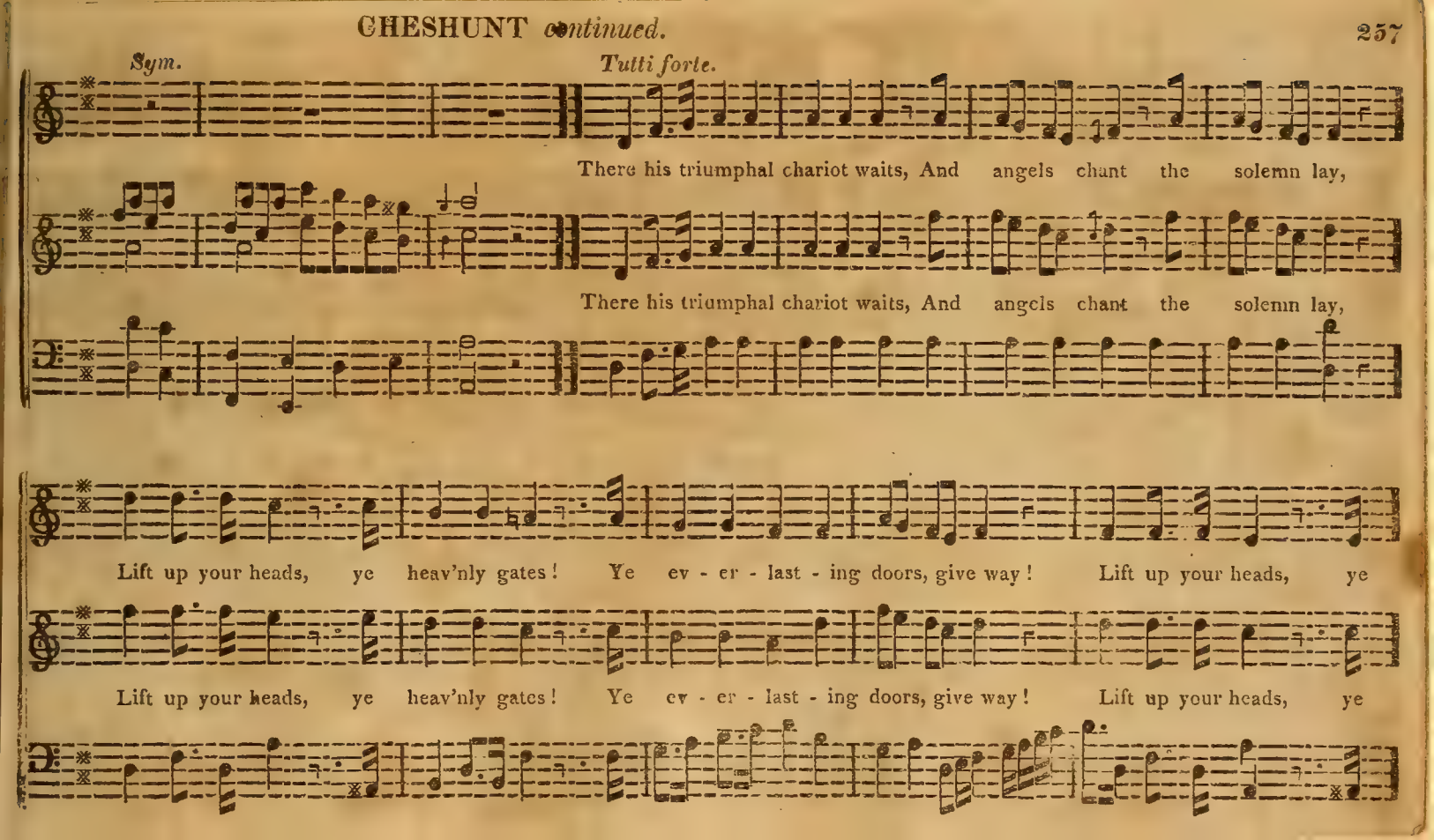

o'er the hills, And all my soul with transport fills. He flies exulting, o'er the hills, And all my soul with
transport fills. Gently doth he chide my stay: Rise, my soul, and come away, Co - - - - - - - - - - - - - -



LUDHAM. L. M. ✠ *Har. Sacra.*




Air. Our Lord is risen from the dead, Our Jesus is gone up on high; The pow'rs of hell are captive led, Dragg'd to the portals
Our Lord is risen from the dead, Our Jesus is gone up on high; The pow'rs of hell are captive led, Dragg'd to the portals
of the sky, The pow'rs of hell are captive led, Dragg'd to the portals of the sky, Dragg'd to the portals of the sky.
of the sky, The pow'rs of hell are captive led, Dragg'd to the portals of the sky, Dragg'd to the portals o the sky.


Sym.
Tutti forte.
There his triumphal chariot waits, And angels chant the solemn lay,
There his triumphal chariot waits, And angels chant the solemn lay,
Lift up your heads, ye heav'nly gates! Ye ev - er - last - ing doors, give way! Lift up your heads, ye
Lift up your heads, ye heav'nly gates! Ye ev - er - last - ing doors, give way! Lift up your heads, ye

Sym.

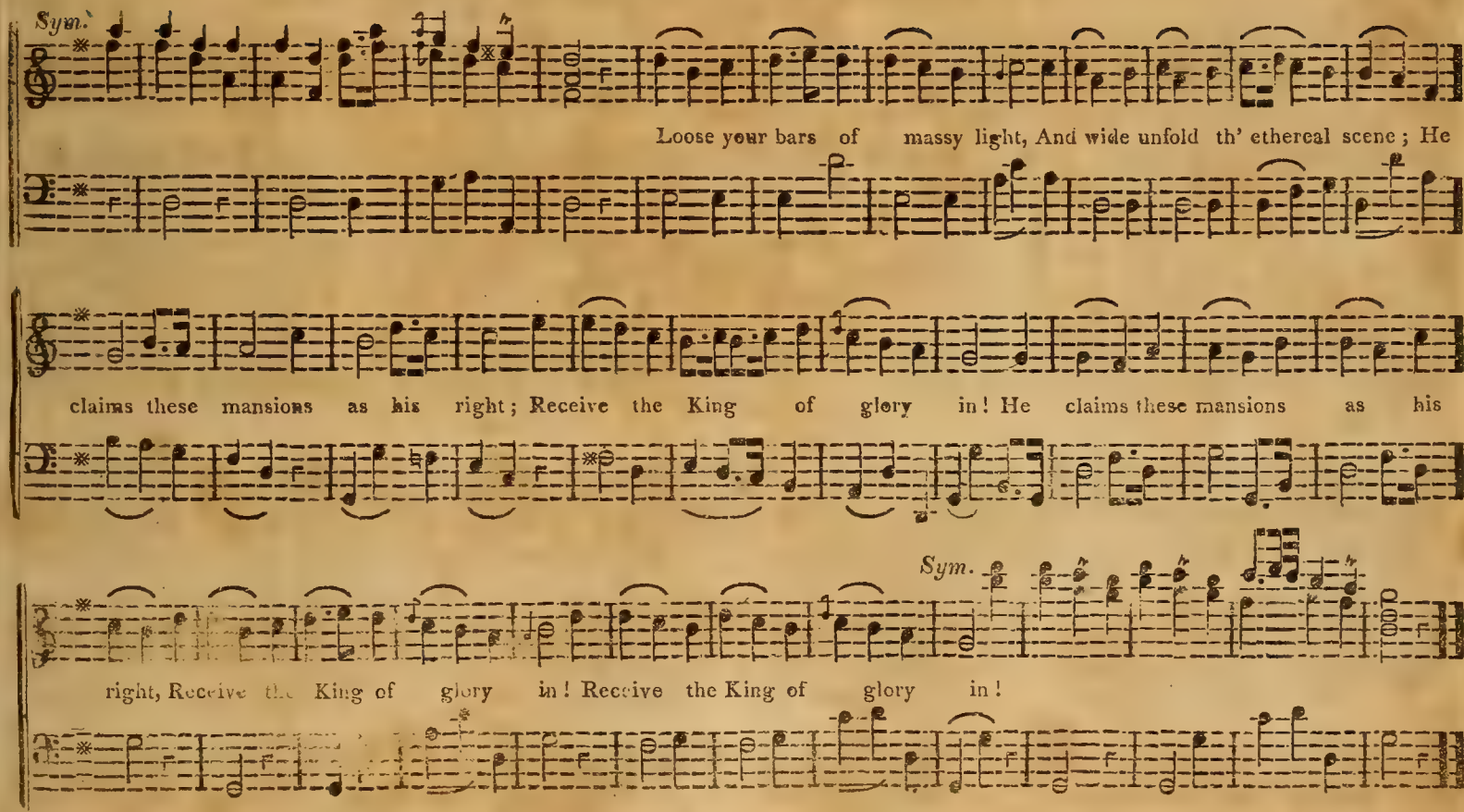
heav'nly gates! Ye ev - erlasting doors, give way!

heav'nly gates! Ye ev - erlasting doors, give way!

SOLO.

Loose your bars of massy light, And wide unfold th' ethereal scene; He claims these mansions as his right; Receive the

King of glory in! He claims these mansions as his right; Receive the King of glory in! Receive the King of glory in!


Sym.
Loose your bars of massy light, And wide unfold th' ethereal scene; He
claims these mansions as his right; Receive the King of glory in! He claims these mansions as his
Sym.
right, Receive the King of glory in! Receive the King of glory in!

Tutti Forte.

Who is the King of glory? Who? Who? Who is the King of glory? Who? The Lord, that all his foes o'ercame, The world, sin,

Who is the King of glory? Who? Who? Who is the King of glory? Who? The Lord, that all his foes o'ercame, The world, sin,

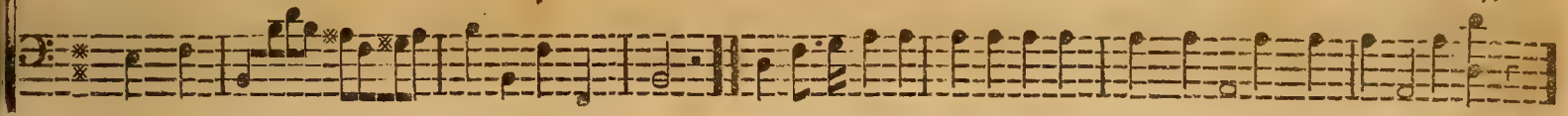
death, and hell o'erthrew; And Jesus is the Conqu'ror's name, And Jesus is the Conqu'ror's name, And Jesus is the

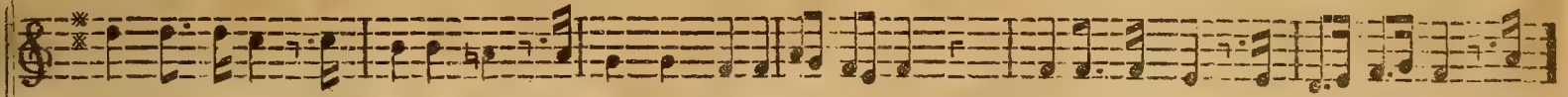
death, and hell o'erthrew; And Jesus is the Conqu'ror's name, And Jesus is the Conqu'ror's name, And Jesus is the

Sym.

Conqu'ror's name. Lo! his triumphal chariot waits, And angels chant the solemn lay,

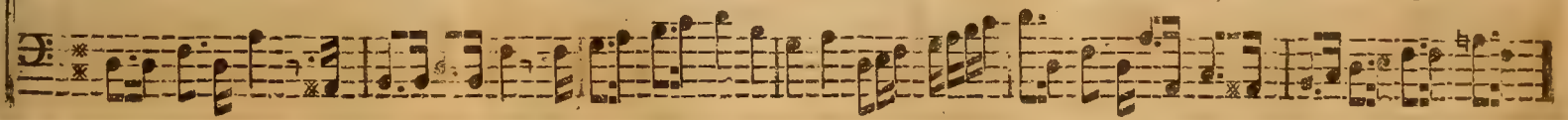
Conqu'ror's name. Lo! his triumphal chariot waits, And angels chant the solemn lay,

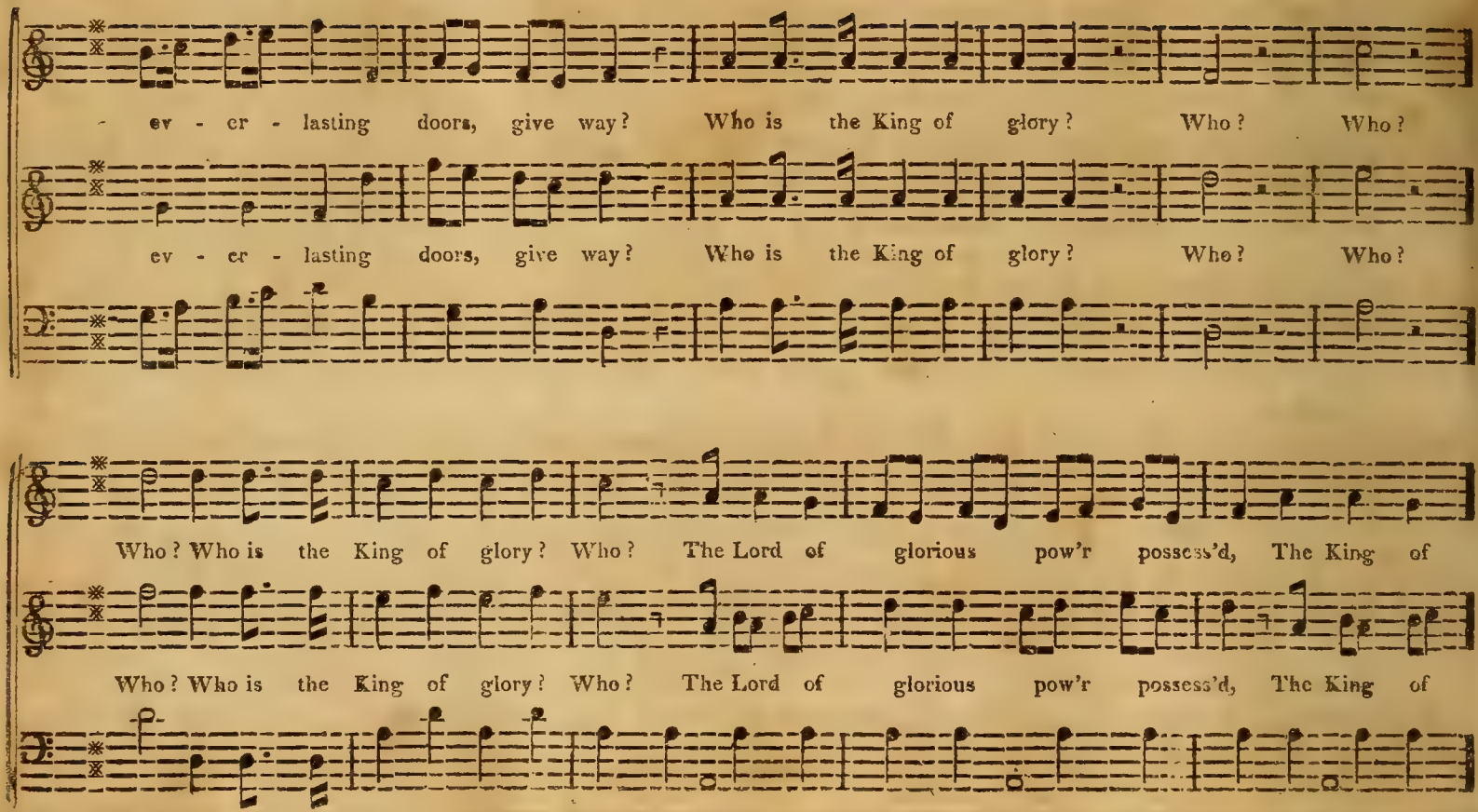


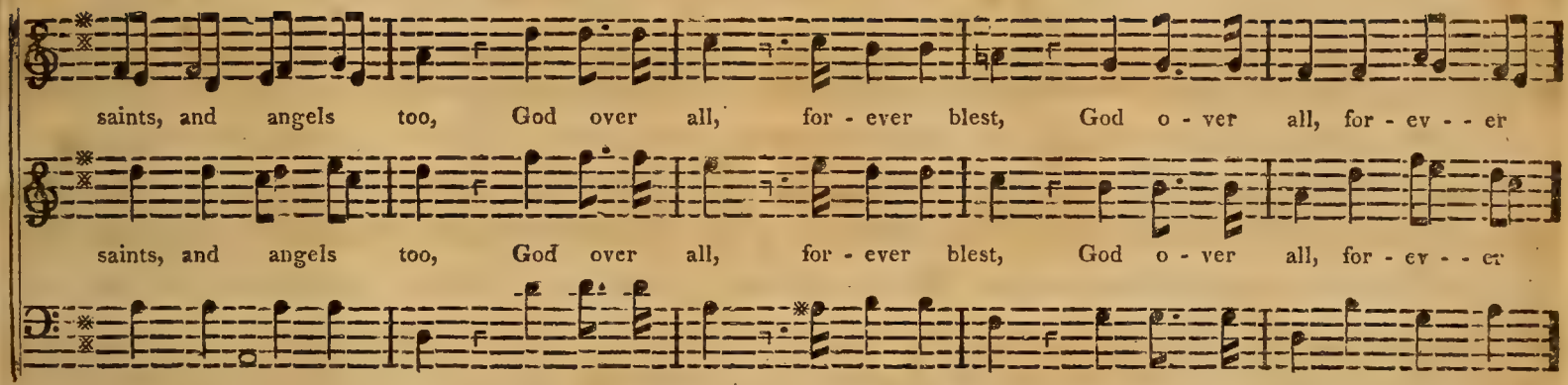


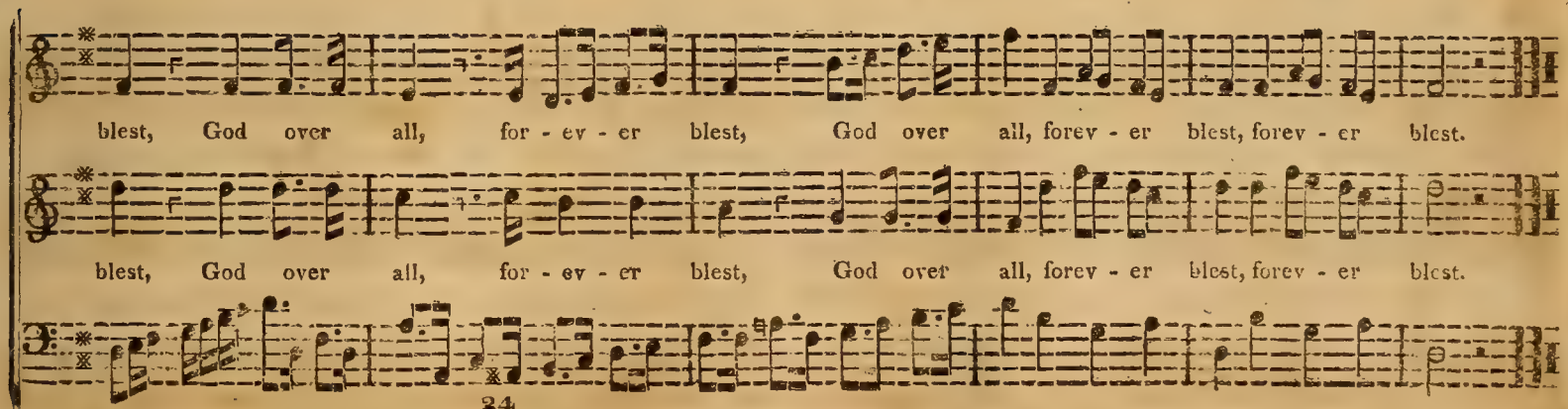
Lift up your heads, ye heav'nly gates! Ye ev - erlasting doors, give way! Lift up your heads, ye heav'nly gates! Ye

Lift up your heads, ye heav'nly gates! Ye ev - erlasting doors, give way! Lift up your heads, ye heav'nly gates! Ye




ev - er - lasting doors, give way? Who is the King of glory? Who? Who?
ev - er - lasting doors, give way? Who is the King of glory? Who? Who?
Who? Who is the King of glory? Who? The Lord of glorious pow'r possess'd, The King of
Who? Who is the King of glory? Who? The Lord of glorious pow'r possess'd, The King of


saints, and angels too, God over all, for - ever blest, God o - ver all, for - ev - - er
saints, and angels too, God over all, for - ever blest, God o - ver all, for - ev - - er


blest, God over all, for - ev - er blest, God over all, forev - er blest, forev - er blest.
blest, God over all, for - ev - er blest, God over all, forev - er blest, forev - er blest.

Largo. Mez. Pia.

AIR. Vital spark of heav'nly flame, Quit, O quit this mortal frame, Tremb'ling, hoping, ling'ring, flying, O the pain, the bliss of dying,

Vital spark of heav'nly flame, Quit, O qnit this mortal frame, Tremb'ling, hoping, ling'ring, flying, O the pain, the bliss of dying,

Affettuoso.

Cease, fond nature, cease thy strife, And let me languish into life. Hark, Hark, they whisper, angels

Cease, fond nature, cease thy strife, And let me languish into life. Hark, they whisper, angels say, they whisper, angels

For. *Pia.* *For.*

say, they whisper, angels say, Hark, they whisper, angels say, Sister spirit come away, Sister spirit come away.

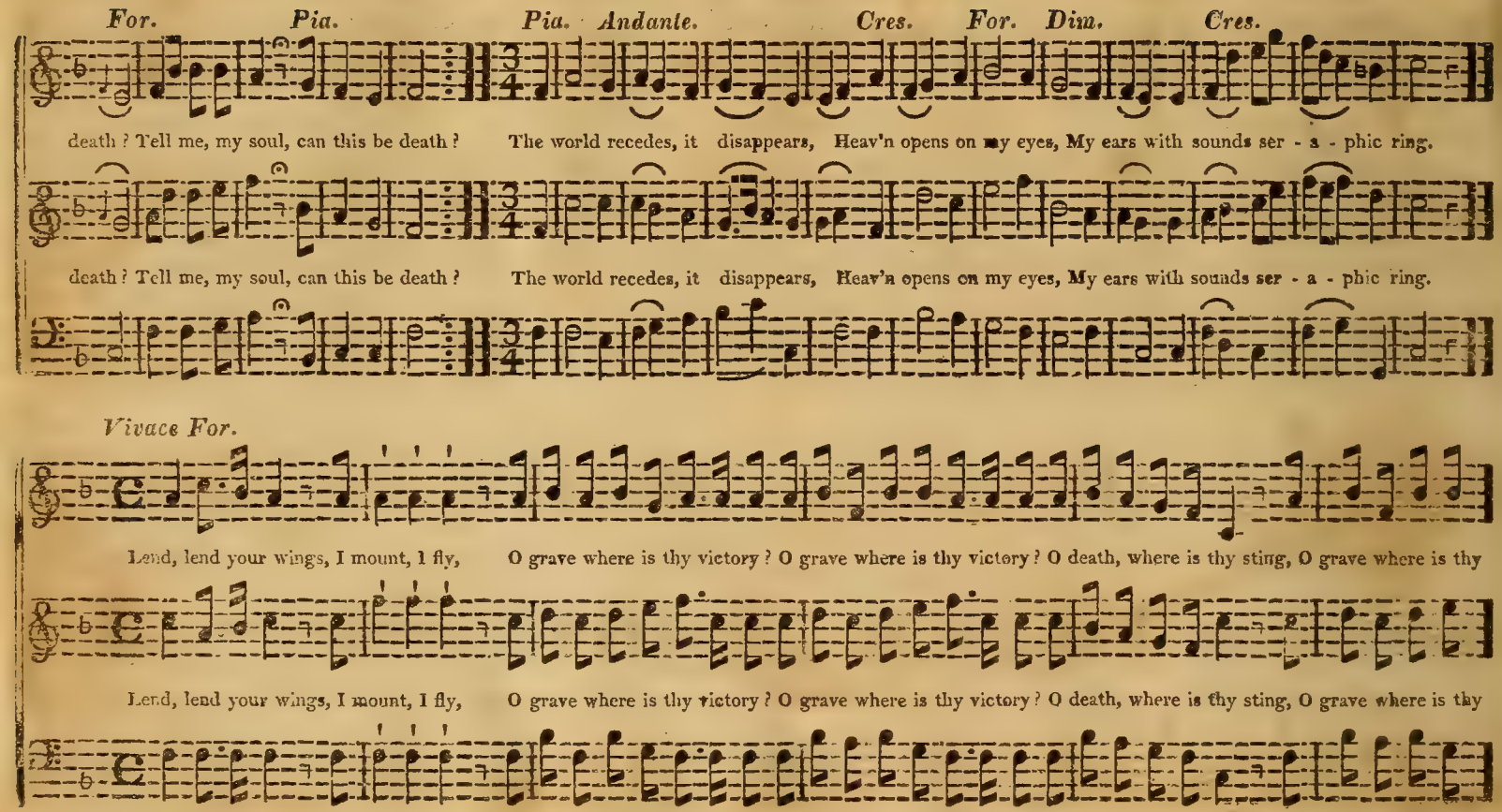
say, Hark, Hark, they whisper, angels say, Sister spirit come away, Sister spirit come away.

Hark, they whisper, Angels say,

Pia. *Cres.* *Pia.* *Cres.*

What is this absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath, Tell me my soul, can this be

What is this absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath, Tell me my soul, can this be


For.
Pia.
Pia.
Andante.
Cres.
For.
Dim.
Cres.
death ? Tell me, my soul, can this be death ?
The world recedes, it disappears, Heav'n opens on my eyes, My ears with sounds ser - a - phic ring.
death ? Tell me, my soul, can this be death ?
The world recedes, it disappears, Heav'n opens on my eyes, My ears with sounds ser - a - phic ring.
Vivace For.
Lend, lend your wings, I mount, I fly,
O grave where is thy victory ? O grave where is thy victory ? O death, where is thy sting, O grave where is thy
Lend, lend your wings, I mount, I fly,
O grave where is thy victory ? O grave where is thy victory ? O death, where is thy sting, O grave where is thy

Pia.

victory, O death, where is thy sting? Lend, lend your wings, I mount, I fly, O grave where is thy victory? thy victory? O grave where is thy victory? thy victory? O

victory, O death, where is thy sting? Lend, lend your wings, I mount, I fly, O grave where is thy victory? thy victory? O grave where is thy victory? thy victory? O

Adagio.

death where is thy sting? O death where is thy sting? Lend, lend your wings, I mount, I fly, O grave where is thy victory? thy victory? O death, O death where is thy sting?

death where is thy sting? O death where is thy sting? Lend, lend your wings, I mount, I fly, O grave where is thy victory? thy victory? O death, O death where is thy sting?

Spiritoso. *Larghetto e Affettuoso.*

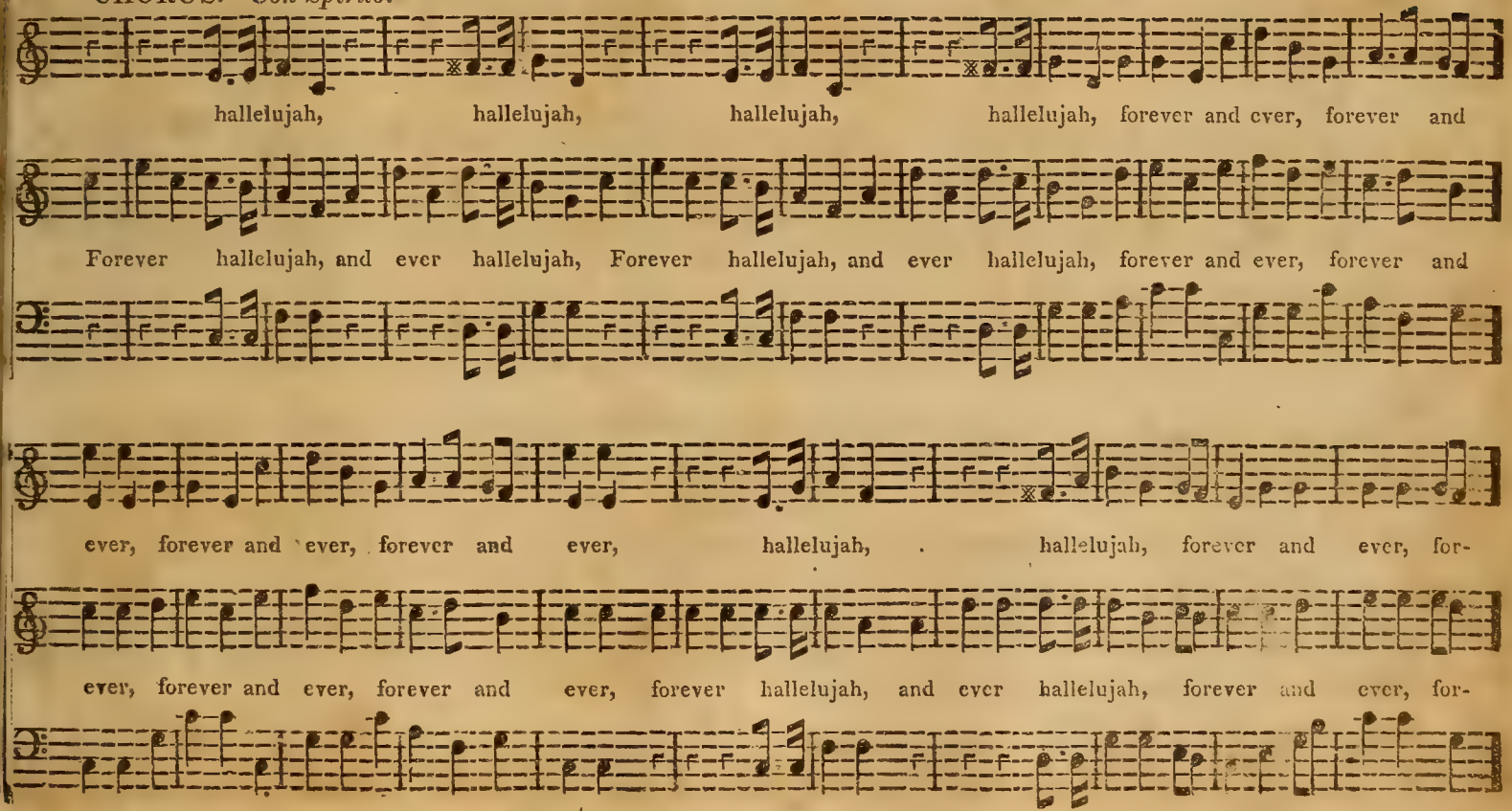
AIR. O praise the Lord, all ye heathen, praise the Lord, all ye nations, praise him, praise him, praise him, all ye people; For his merciful

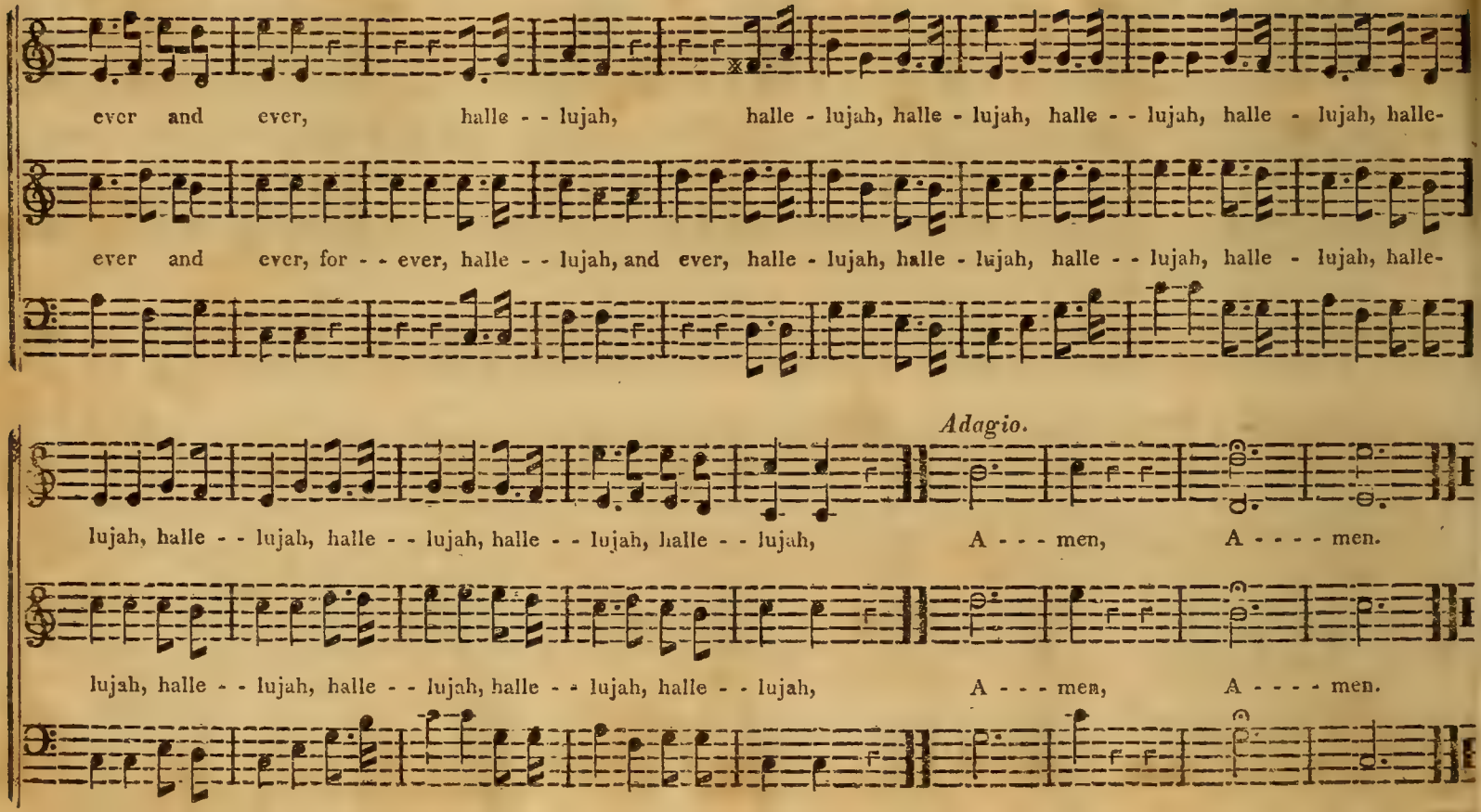
O praise the Lord, all ye heathen, praise the Lord, all ye nations, praise him, praise him, praise him, all ye people; For his merciful

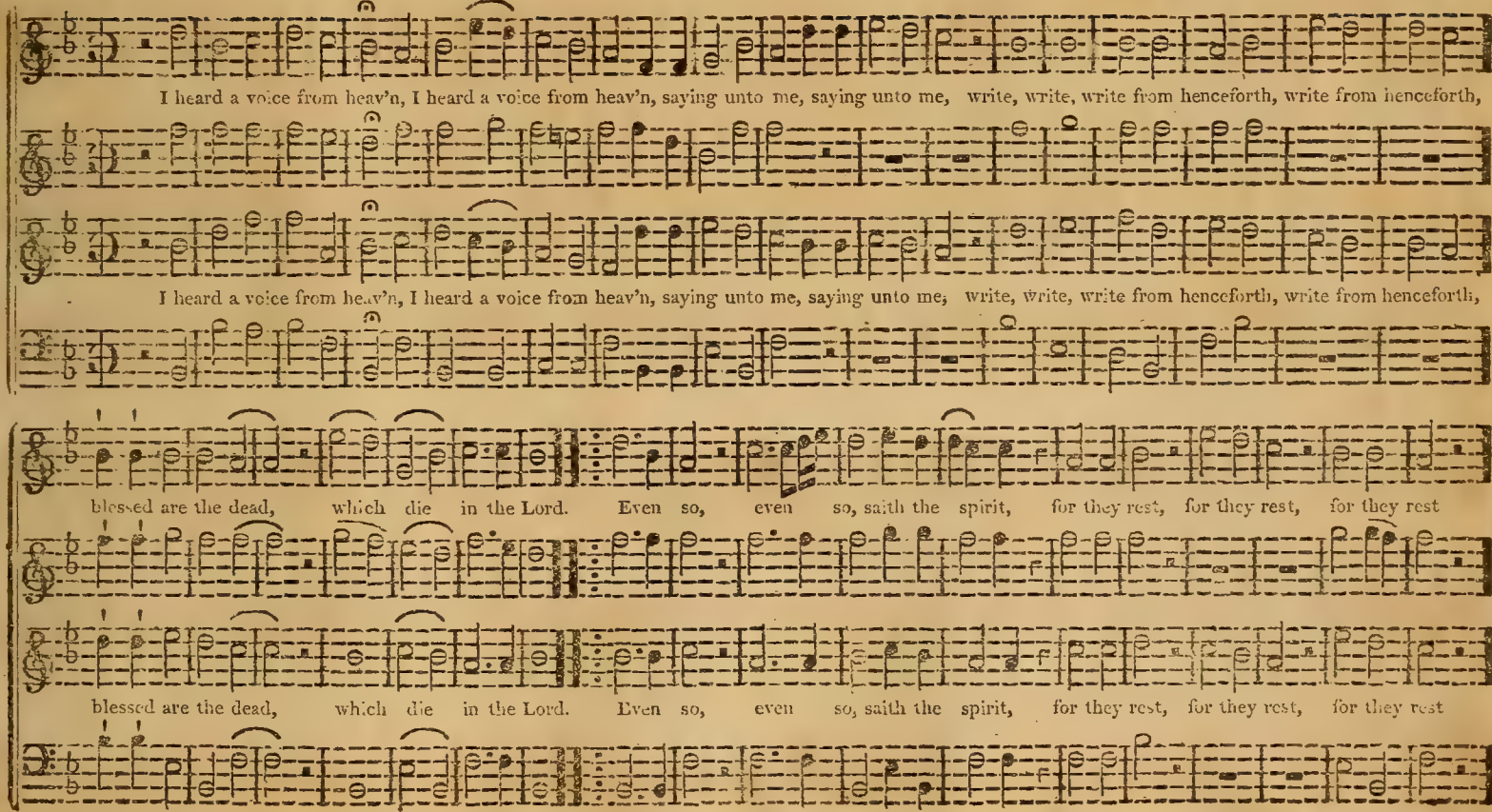
kindness is ever - more, and more toward us, And the truth of the Lord endureth forever, And the truth of the Lord endureth forever.

kindness is ever - more, and more toward us, And the truth of the Lord endureth forever, And the truth of the Lord endureth forever.

CHORUS. *Con Spirito.*




ever and ever, halle - - lujah, halle - lujah, halle - lujah, halle - - lujah, halle - lujah, halle-
ever and ever, for - - ever, halle - - lujah, and ever, halle - lujah, halle - lujah, halle - - lujah, halle - lujah, halle-
Adagio.
lujah, halle - - lujah, halle - - lujah, halle - - lujah, halle - - lujah, A - - - men, A - - - - men.
lujah, halle - - lujah, halle - - lujah, halle - - lujah, halle - - lujah, A - - - men, A - - - - men.


I heard a voice from heav'n, I heard a voice from heav'n, saying unto me, saying unto me, write, write, write from henceforth, write from henceforth,
I heard a voice from heav'n, I heard a voice from heav'n, saying unto me, saying unto me, write, write, write from henceforth, write from henceforth,
blessed are the dead, which die in the Lord. Even so, even so, saith the spirit, for they rest, for they rest, for they rest
blessed are the dead, which die in the Lord. Even so, even so, saith the spirit, for they rest, for they rest, for they rest

from their labours, from their labours, from their labours, from their labours, and their works do follow them, their works do fol - low them.

from their labours, from their labours, from their labours, from their labours, and their works do follow them, their works do fol - low them.

Glory be to the Father and to the Son and to the Holy Ghost, and to the Holy, Holy Ghost. As it was in the beginning,

Glory be to the Father and to the Son and to the Holy Ghost, and to the Holy, Holy Ghost. As it was in the beginning,

is now and ever shall be, world without end, world without end, world without end, world without end. Hallelujah, Amen, Amen.

is now and ever shall be, world without end, world without end, world without end, world without end. Hallelujah, Amen, Amen.

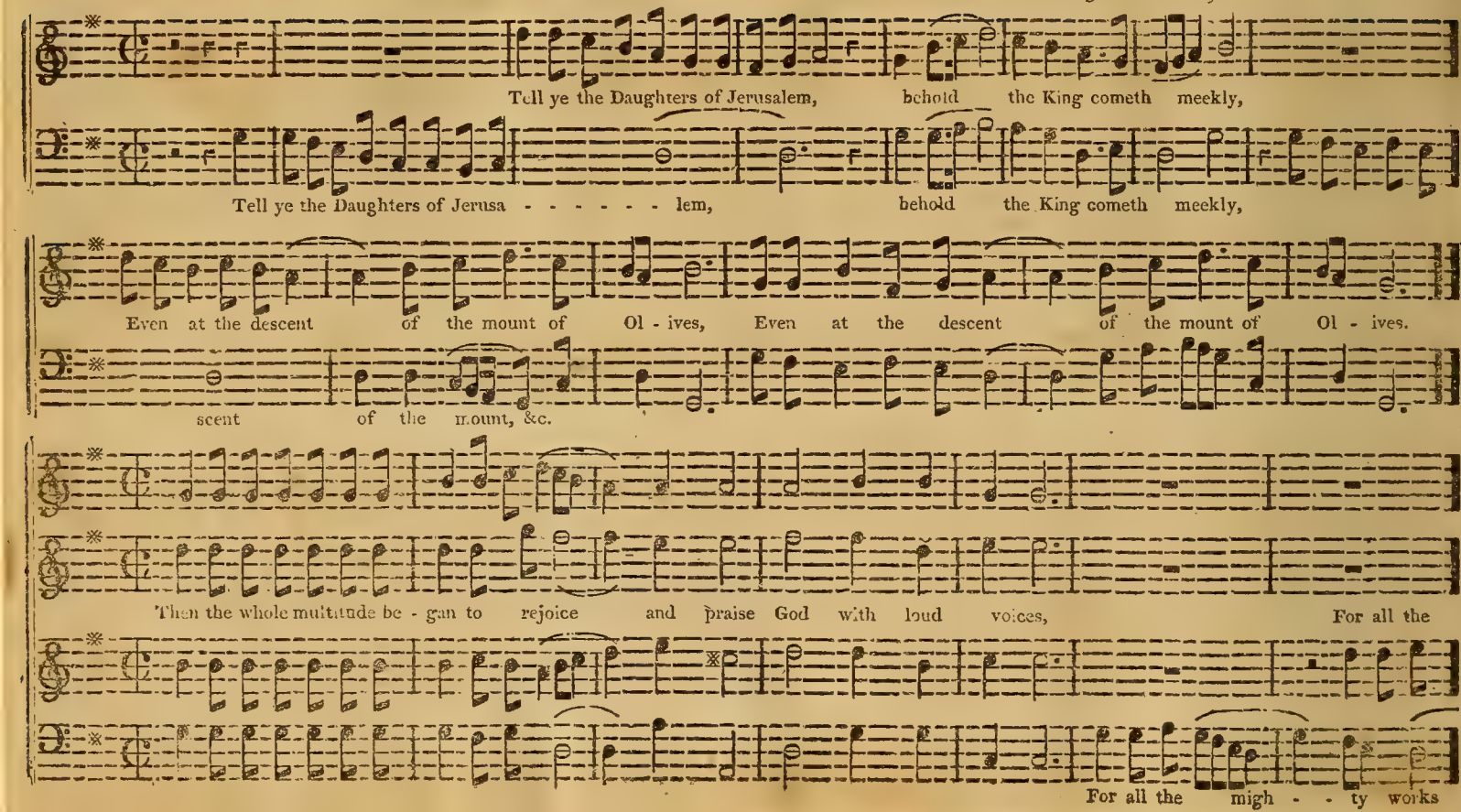
FAREHAM. C. M. ♭

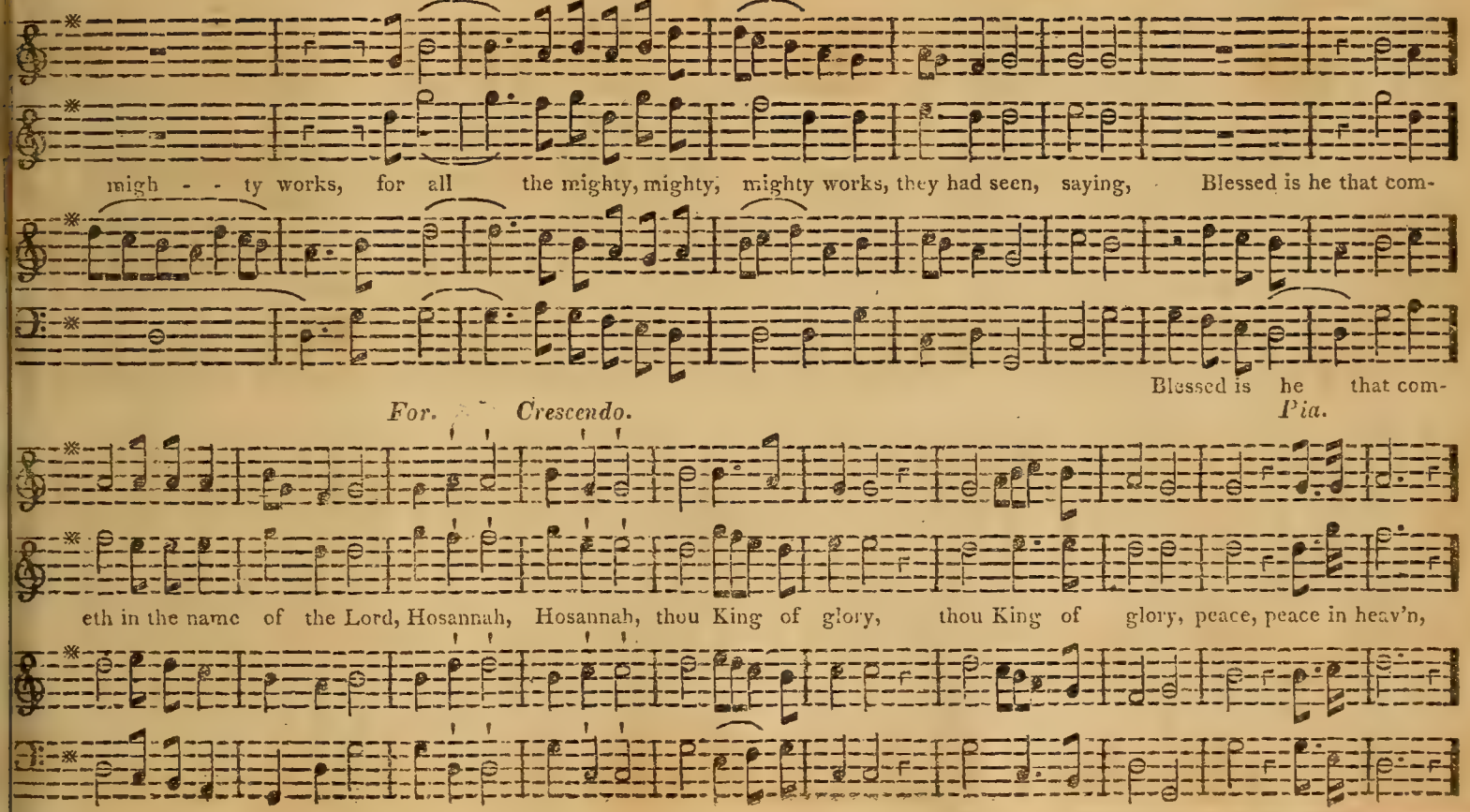
AIR.

Author of good! to thee I turn; Thy ever watchful eye Alone, can all my wants discern, Thy hand alone supply.

ANTHEM. Luke xix.

By Clark & Green.



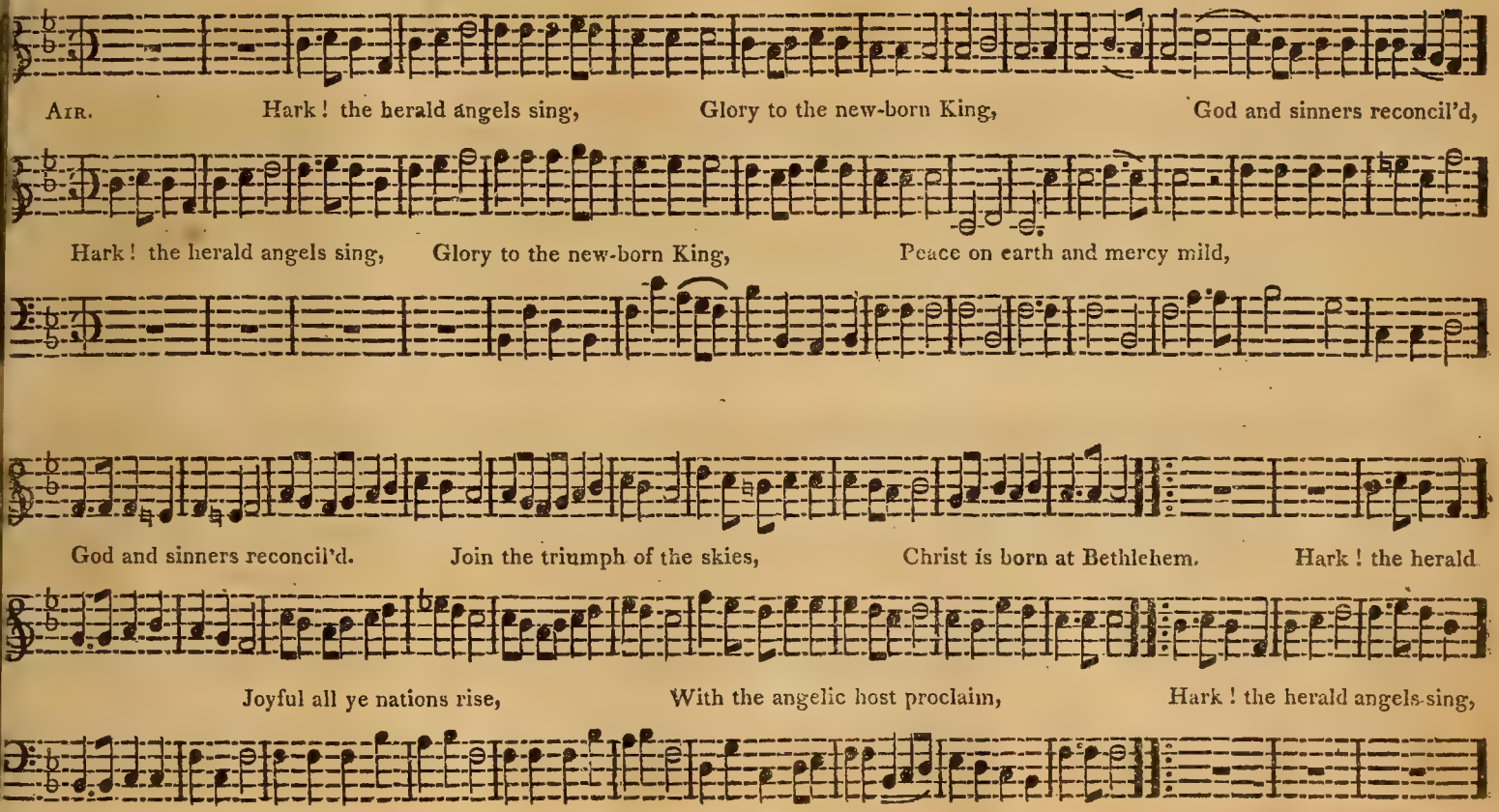

migh - - ty works, for all the mighty, mighty, mighty works, they had seen, saying, Blessed is he that com-
Blessed is he that com-
For.
Crescendo.
Pia.
eth in the name of the Lord, Hosannah, Hosannah, thou King of glory, thou King of glory, peace, peace in heav'n,

For.

Glo - ry, glo - ry, glory in the highest; hallelujah, hallelujah, hal - le - lu - jah, Amen.

Adagio.

halle - lujah, halle - lujah, A - - - - - - - - - - - - - - - - men, Amen.


Air.
Hark! the herald angels sing, Glory to the new-born King, God and sinners reconcil'd,
Hark! the herald angels sing, Glory to the new-born King, Peace on earth and mercy mild,
God and sinners reconcil'd. Join the triumph of the skies, Christ is born at Bethlehem. Hark! the herald
Joyful all ye nations rise, With the angelic host proclaim, Hark! the herald angels sing,

Finis.

Angels sing, Glory to the new-born King, Glory to the new-born King. Christ by highest heav'n ador'd,

Glory to the new-born King, Christ by highest heav'n ador'd, Christ the everlasting Lord,

Late in time behold him come, Offspring of a virgin's womb, Hail, hail th' incarnate

Christ the everlasting Lord. Offspring of a virgin's womb, Veil'd in flesh, the Godhead see,

From the repea to finis.

Deity, Hail th' incarnate Deity. Jesus our Immanuel here, Jesus our Immanuel here, our Immanuel here, our Immanuel here.

Pleas'd as man with man appear, Jesus our Immanuel here, - - - - - - - -

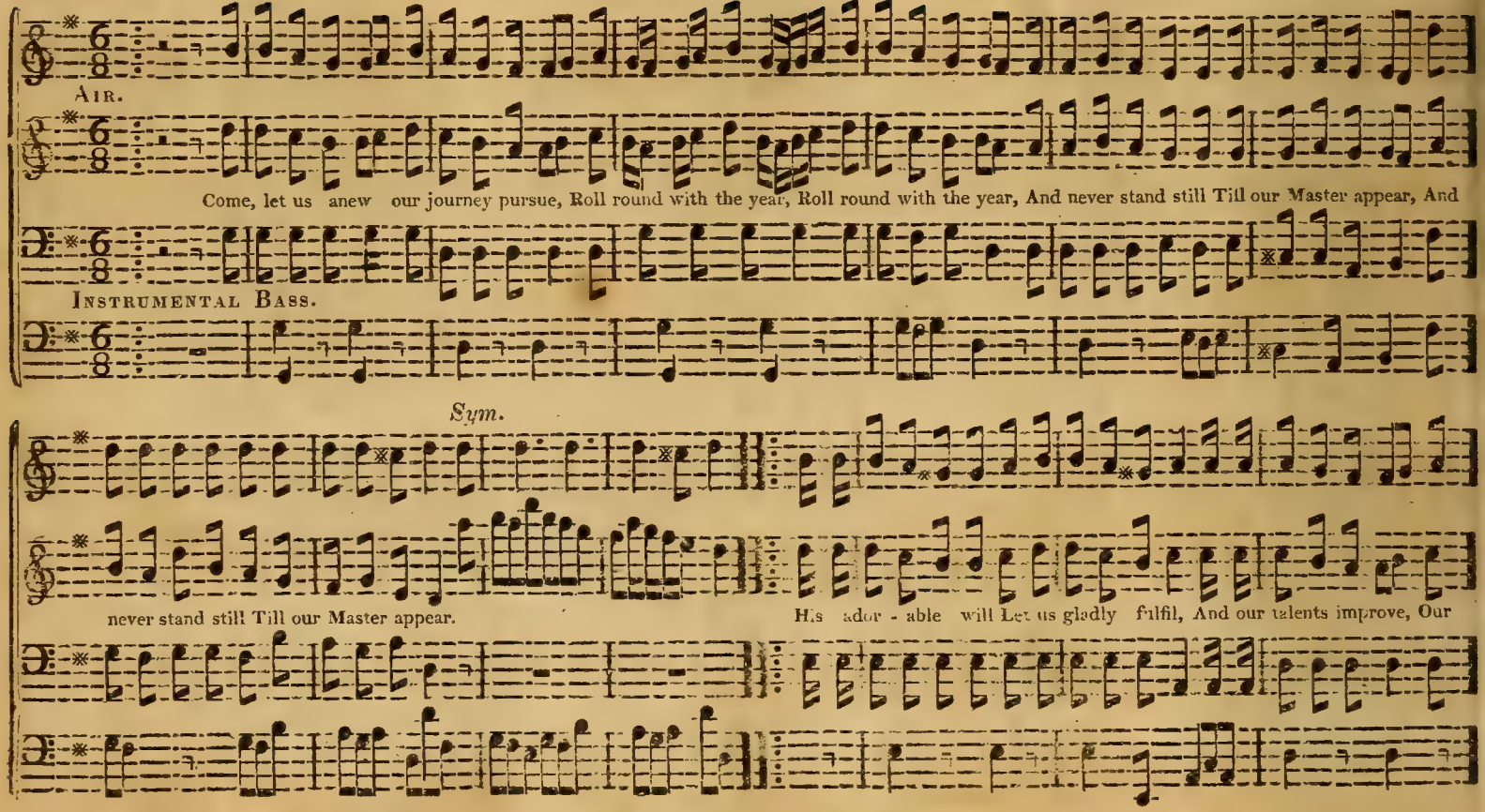
DUNCHURCH. C. M. ✱

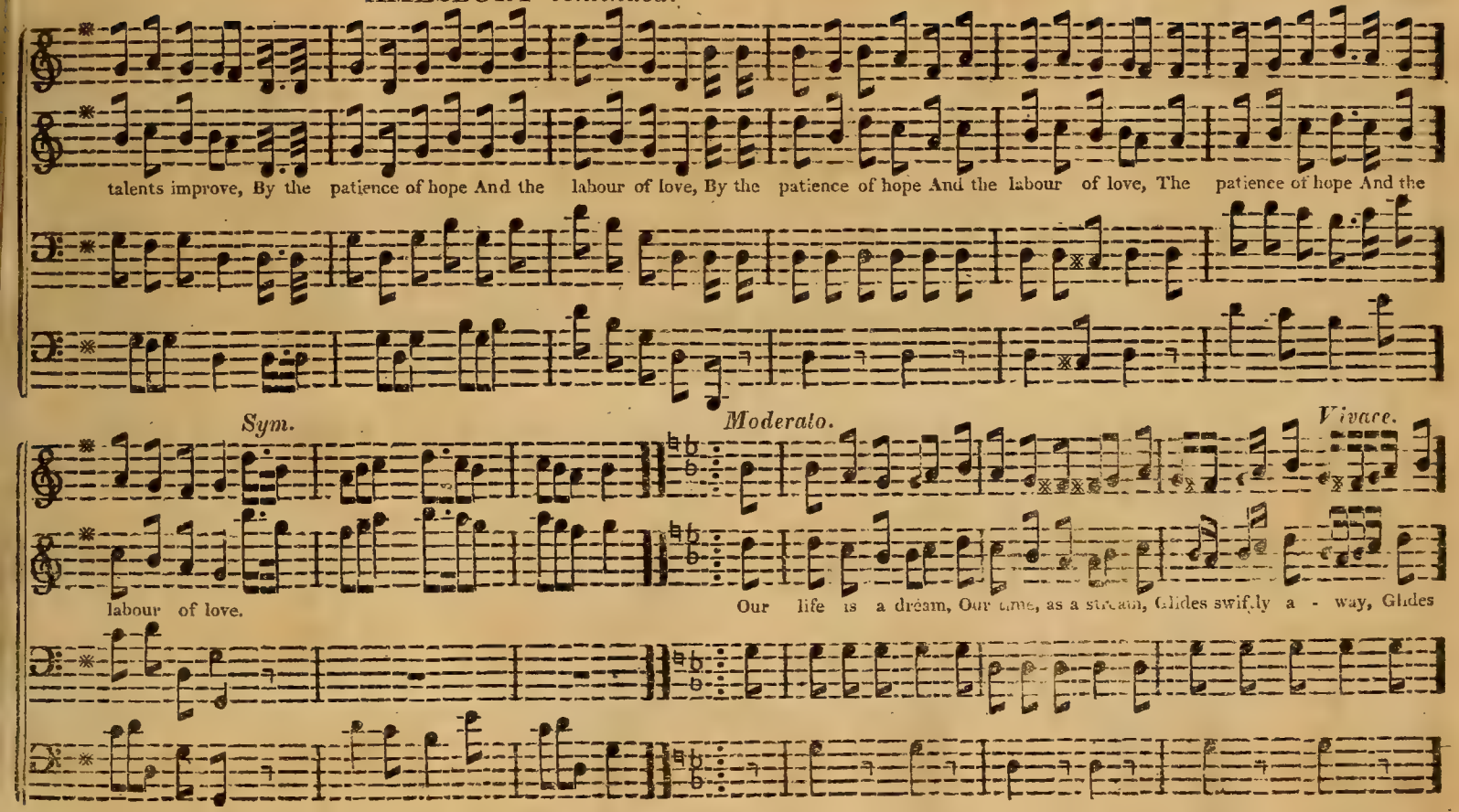
W. Tansur.

AIR. Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same In the bright world above.

AMESBURY.

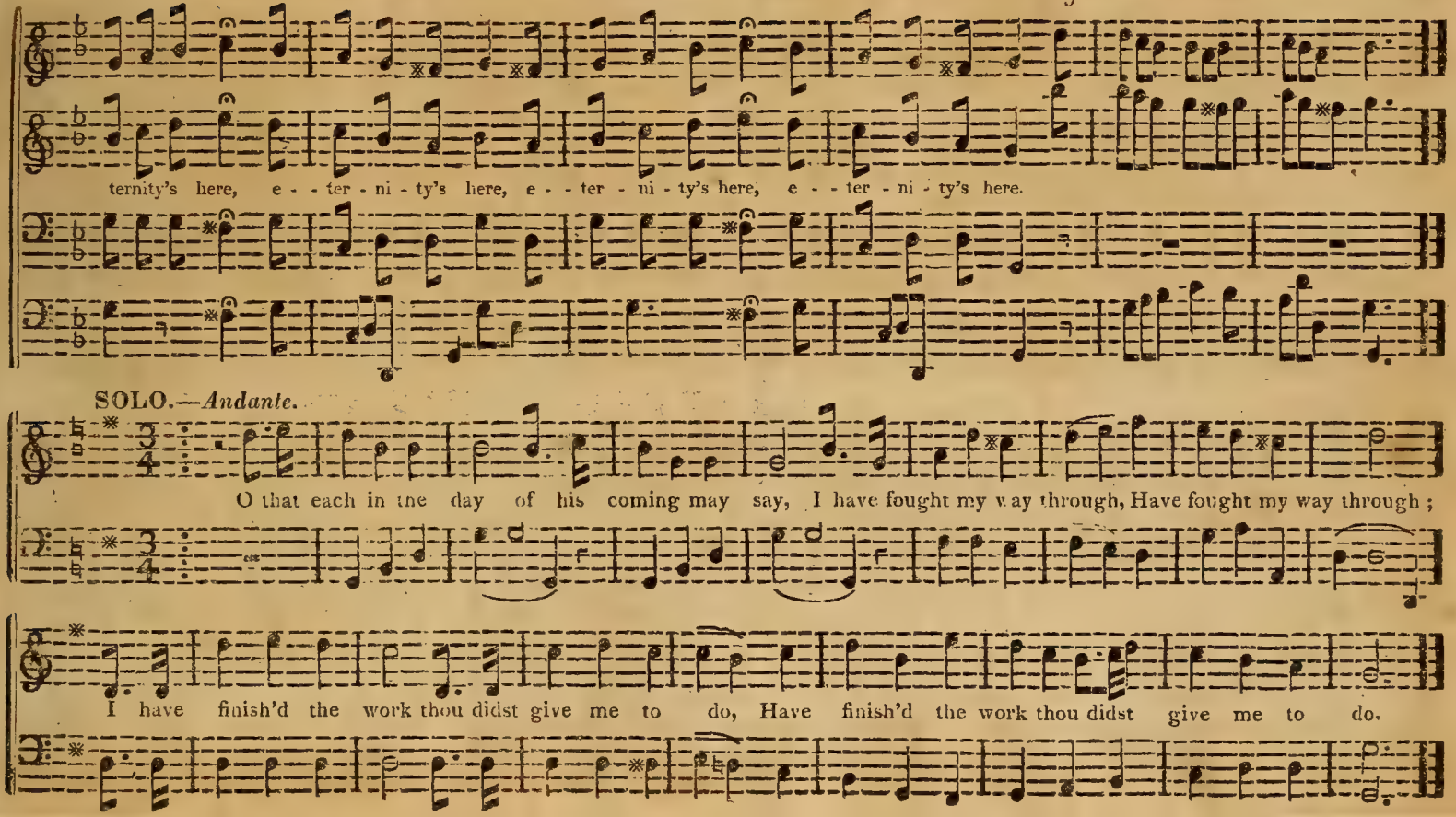
Dr. Arnold.

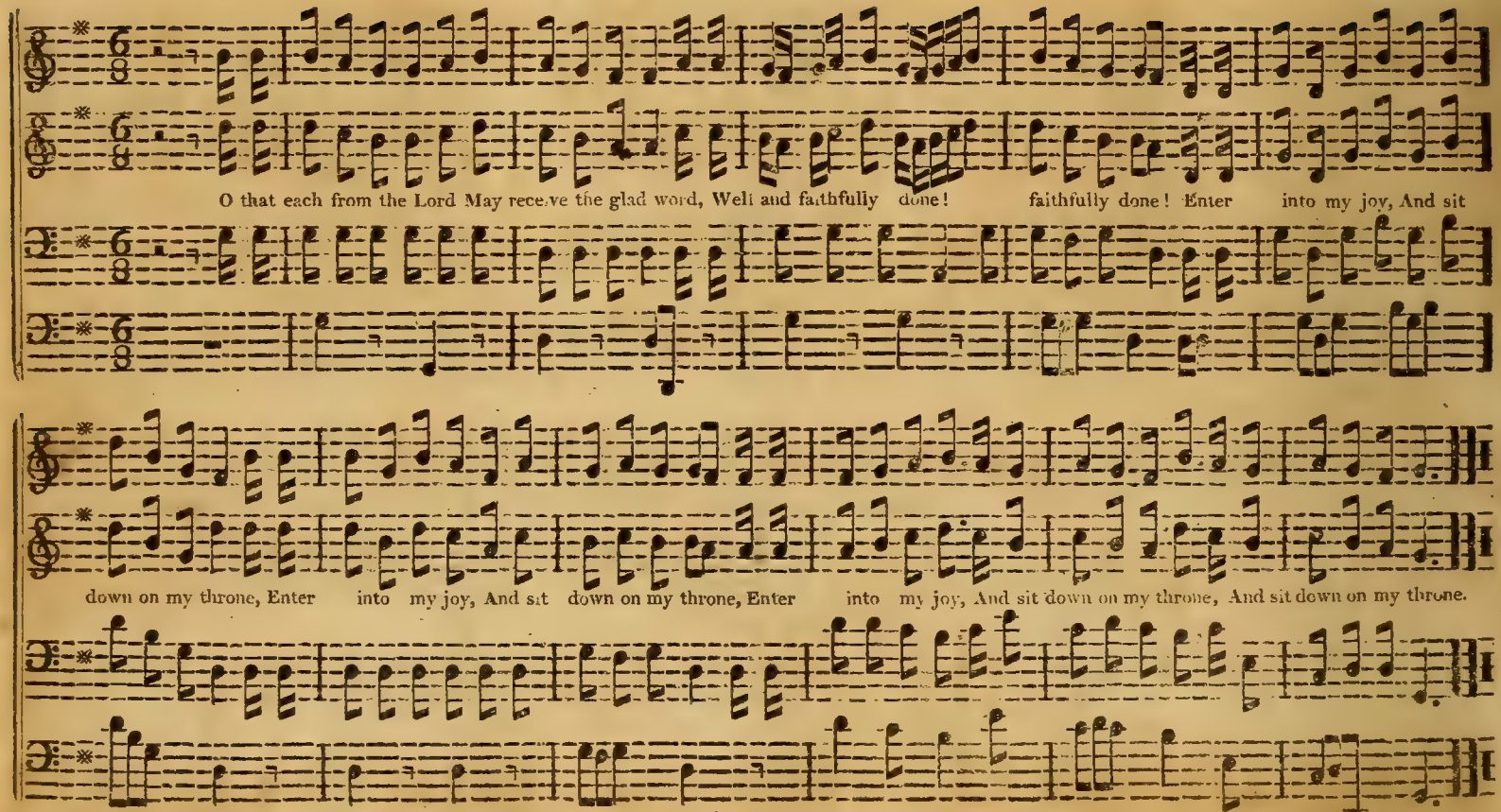


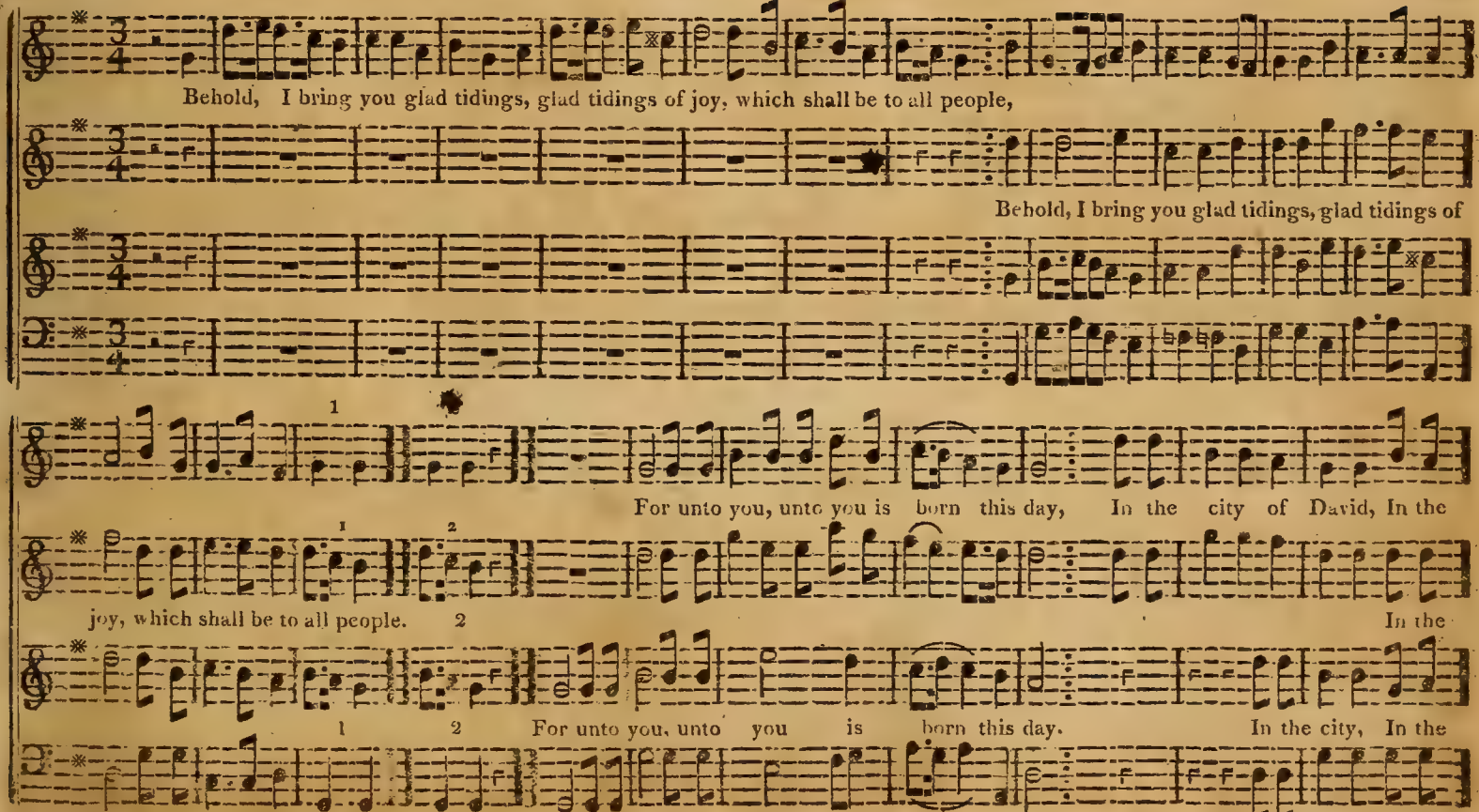

talents improve, By the patience of hope And the labour of love, By the patience of hope And the labour of love, The patience of hope And the
Sym.
labour of love.
Moderato.
Vivace.
Our life is a dream, Our time, as a stream, Glides swiftly a - way, Glides

swiftly away, And the fugitive moment Refuses to stay, The arrow is flown, The moment is gone, The millenni - al year Rushes

on to our view, And e - - ternity's here, e - - ternity's here, The mil - - lenni - al year Rushes on to our view, And e-


ternity's here, e - - ter - ni - ty's here, e - - ter - ni - ty's here, e - - ter - ni - ty's here.
SOLO.—*Andante.*
O that each in the day of his coming may say, I have fought my way through, Have fought my way through;
I have finish'd the work thou didst give me to do, Have finish'd the work thou didst give me to do.


O that each from the Lord May receive the glad word, Well and faithfully done! faithfully done! Enter into my joy, And sit
down on my throne, Enter into my joy, And sit down on my throne, Enter into my joy, And sit down on my throne, And sit down on my throne.


Behold, I bring you glad tidings, glad tidings of joy, which shall be to all people,
Behold, I bring you glad tidings, glad tidings of
For unto you, unto you is born this day, In the city of David, In the
joy, which shall be to all people.
In the
For unto you, unto you is born this day. In the city, In the

city of David, A Saviour, who is Christ the Lord, A Saviour, who is Christ the Lord. Glad tidings,

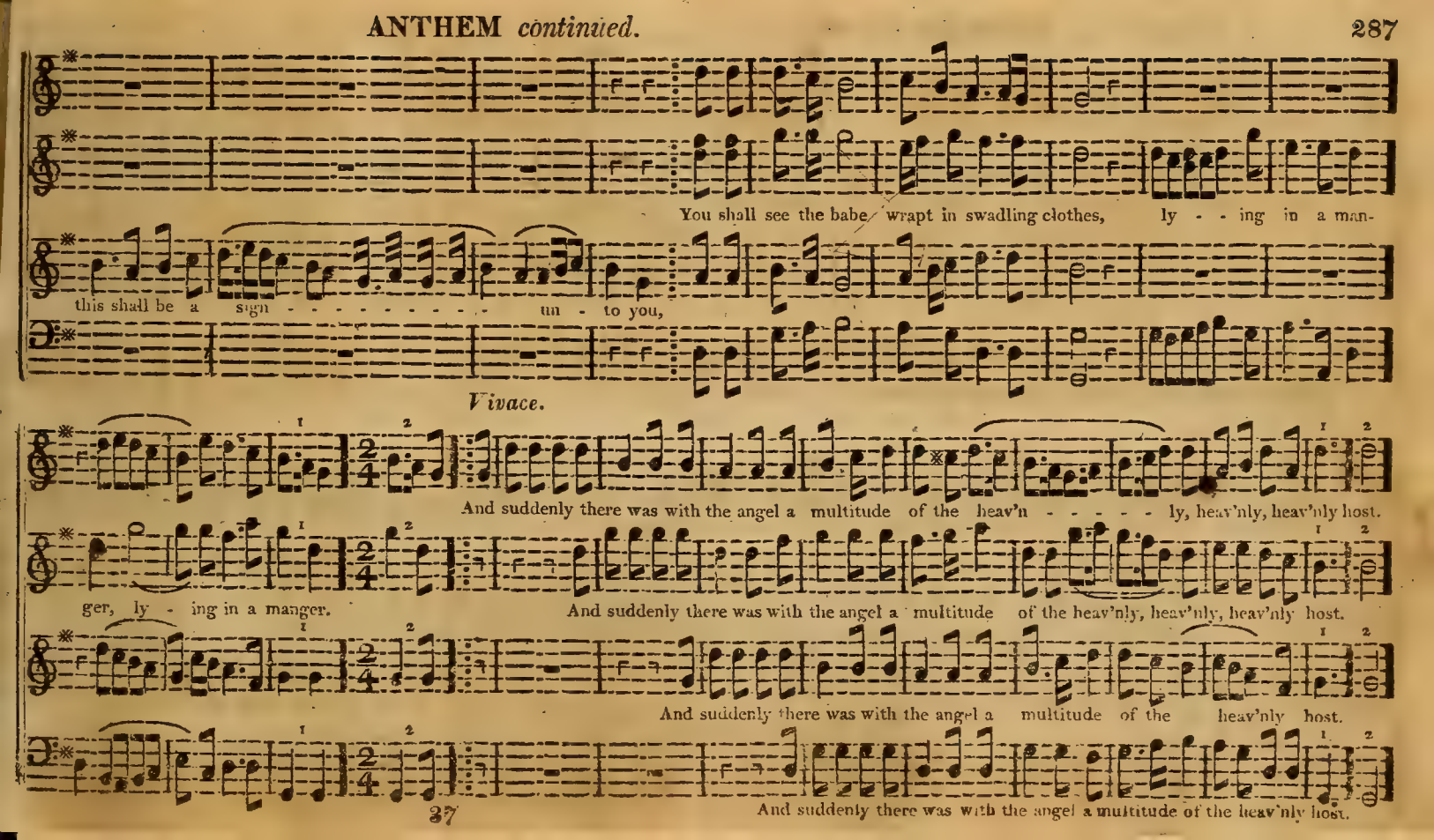
Glad

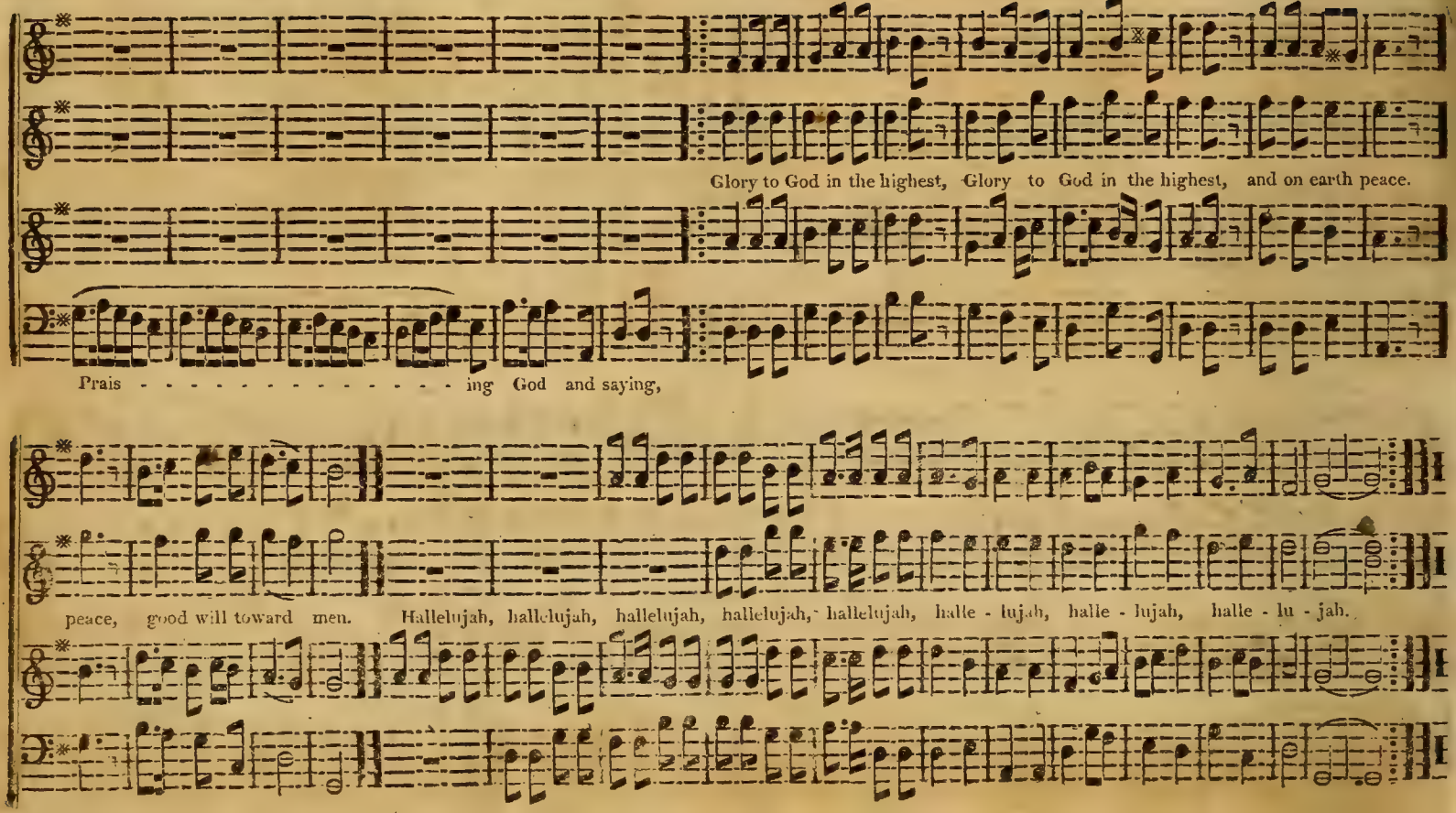
Glad tidings, Glad tidings of joy,

Glad tidings, glad tidings of joy, Glad tidings which shall be to all people.

Glad tidings, Glad tidings of joy,

tidings, Glad tidings, Glad tidings, Glad tidings of joy,


You shall see the babe wrapt in swadling clothes, ly - - ing in a man-
this shall be a sign - - - - - - - - - - un - to you,
Vivace.
And suddenly there was with the angel a multitude of the heav'n - - - - - ly, heav'nly, heav'nly host.
ger, ly - ing in a manger.
And suddenly there was with the angel a multitude of the heav'nly, heav'nly, heav'nly host.
And suddenly there was with the angel a multitude of the heav'nly host.
And suddenly there was with the angel a multitude of the heav'nly host.


Glory to God in the highest, Glory to God in the highest, and on earth peace.
Prais - - - - - - - - - - - - - - - ing God and saying,
peace, good will toward men. Hallelujah, hallelujah, hallelujah, hallelujah, hallelujah, halle - lujah, halle - lujah, halle - lu - jah.

Lift up your heads, O ye gates, ye gates, and be ye lift up, ye

Lift up your heads, O ye gates, and be ye lift up, ye

Lift up your heads, O ye gates, and be ye lift up, ye

ev - er - lasting doors; and the King of glory shall come in.

ev - er - lasting doors; and the King of glo - ry, of glory shall come in.

ev - er - lasting doors; and the King of glo - ry, and the King of glory shall come in.

And the King of glo - - ry shall come in, - shall come in, and the King of

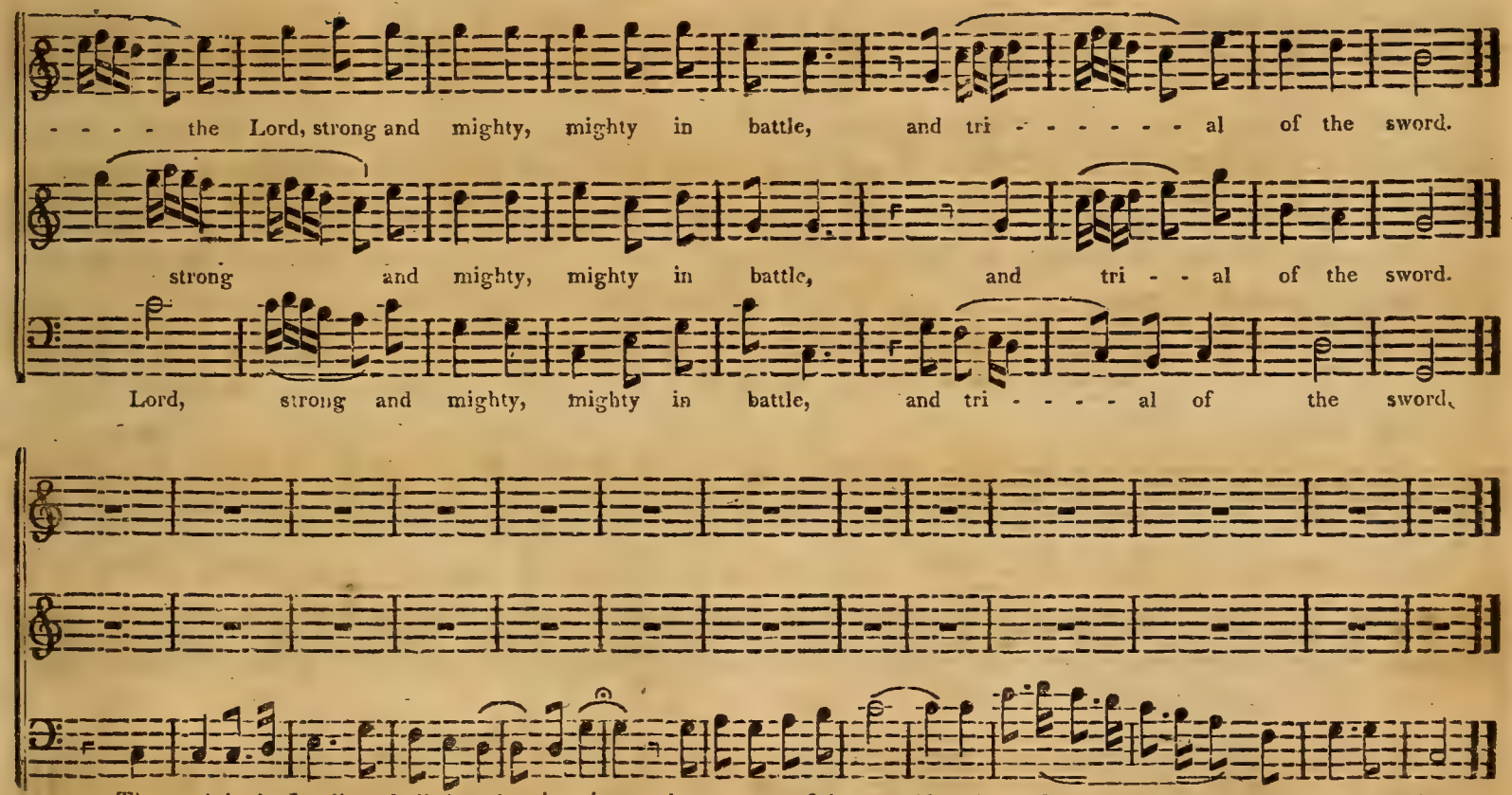
And the King of glo - ry shall come in, and the King of

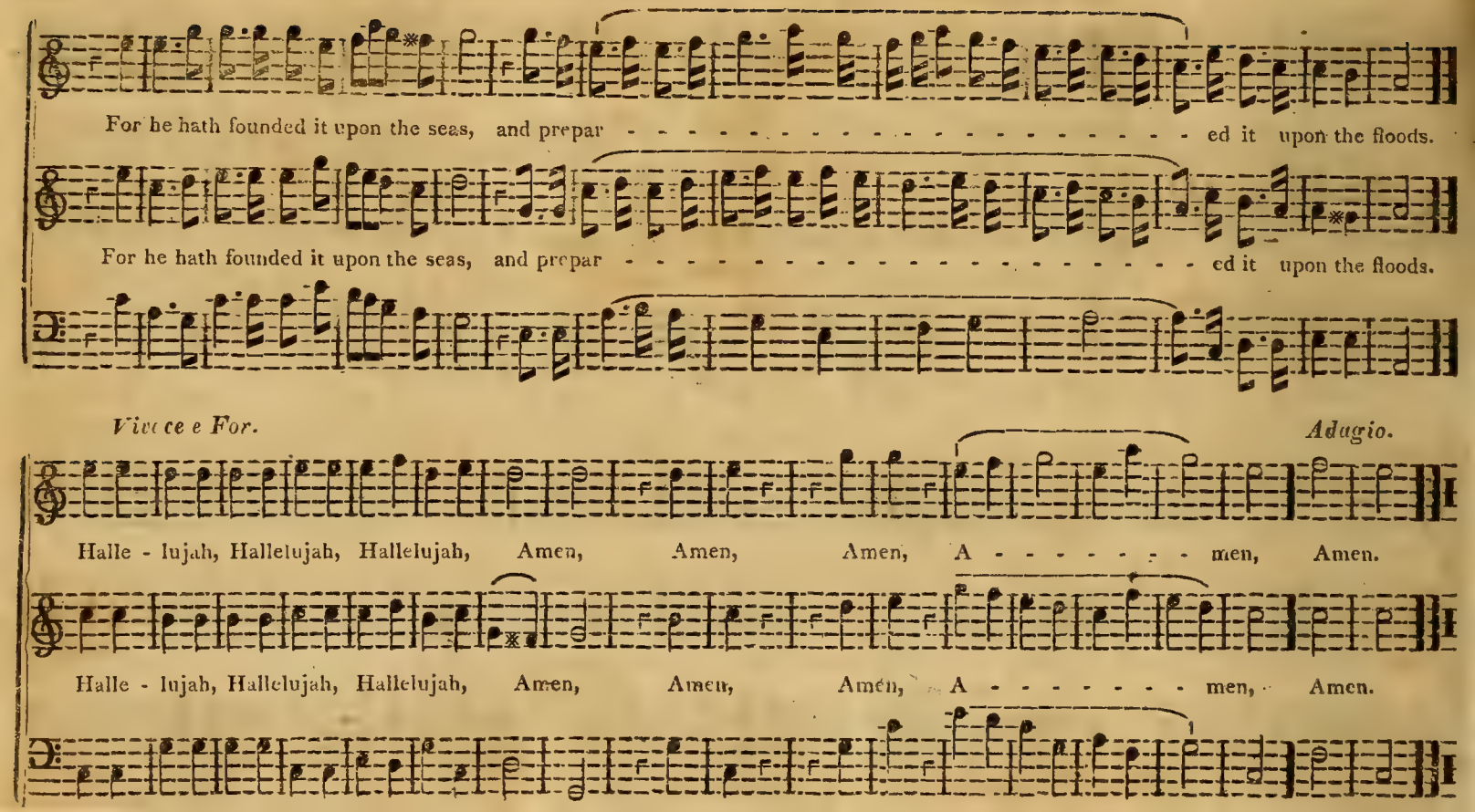
And the King of glo - - ry shall come in, and the King of

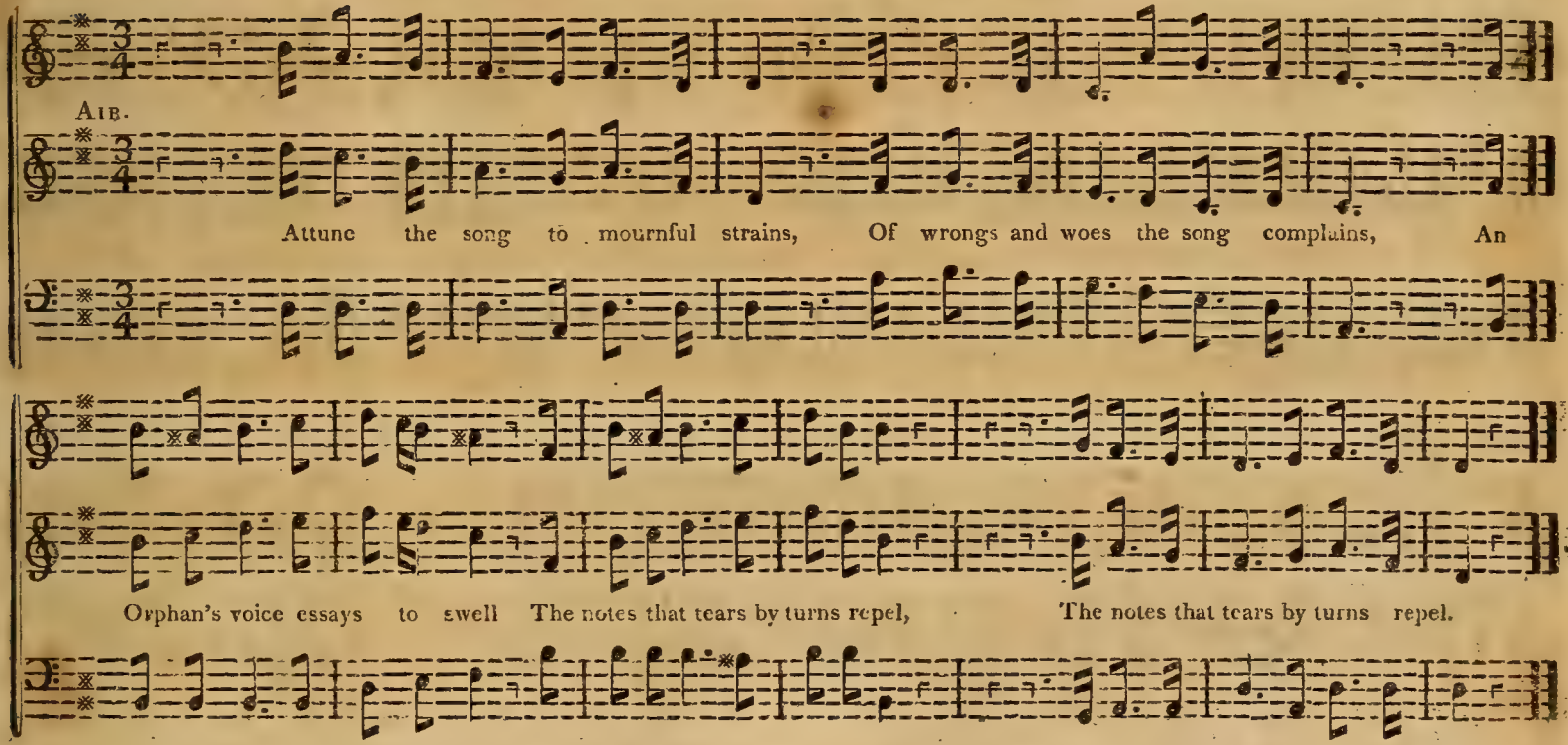
glory shall come in. It is the Lord, strong - - -

glory shall come in. It is the Lord,

glory shall come in. Who is this King of glo - ry? It is the

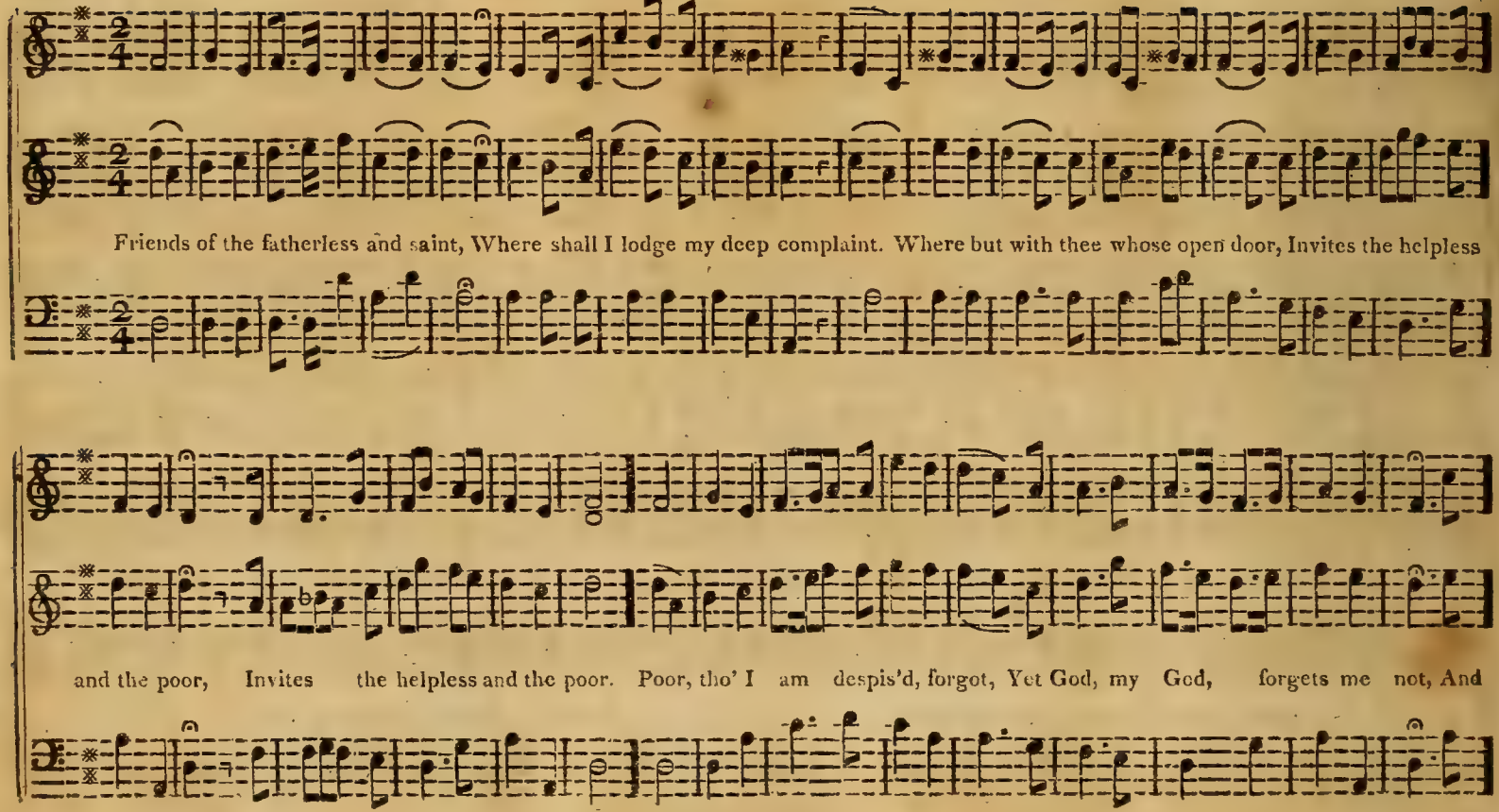

- - - - the Lord, strong and mighty, mighty in battle, and tri - - - - - - al of the sword.
strong and mighty, mighty in battle, and tri - - al of the sword.
Lord, strong and mighty, mighty in battle, and tri - - - - al of the sword,
The earth is the Lord's and all that therein is, the compass of the world, and all that dwell therein.

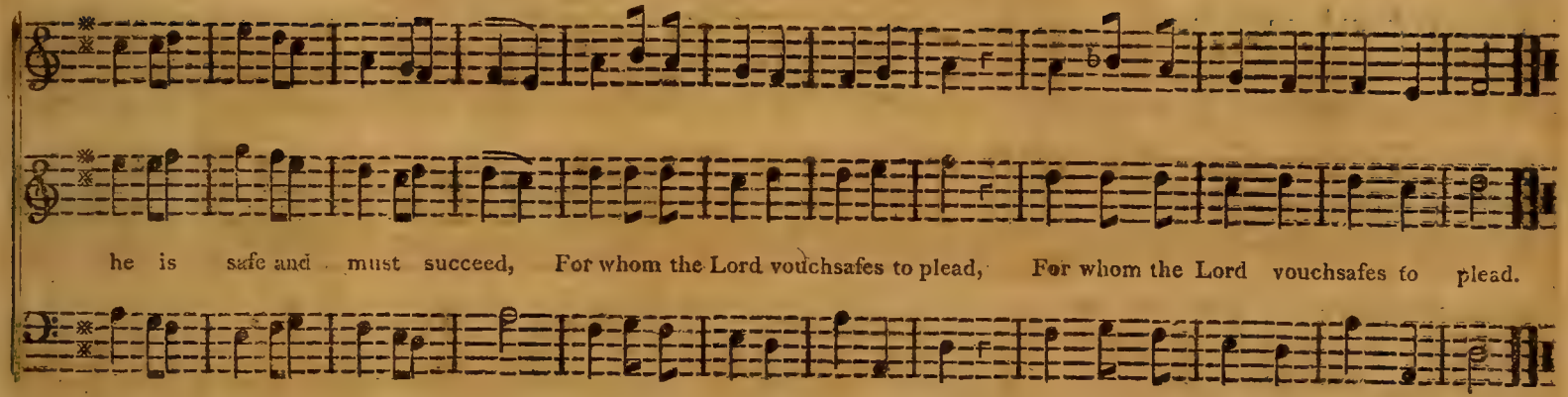

For he hath founded it upon the seas, and prepar - ed it upon the floods.
For he hath founded it upon the seas, and prepar - ed it upon the floods.
Vivace e For.
Adagio.
Halle - lujah, Hallelujah, Hallelujah, Amen, Amen, Amen, A - - - - - - - - men, Amen.
Halle - lujah, Hallelujah, Hallelujah, Amen, Amen, Amen, A - - - - - - - - men, Amen.



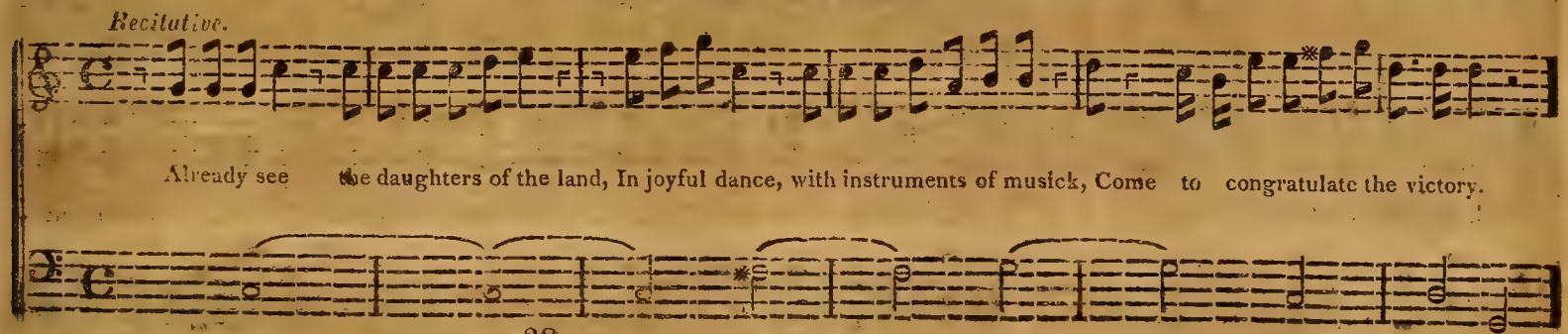
2 Left on the world's wide bleak forlorn,
In sin conceiv'd, in sorrow born,
No guide, the devious mane to tread,
Above, no friendly shelter spread.

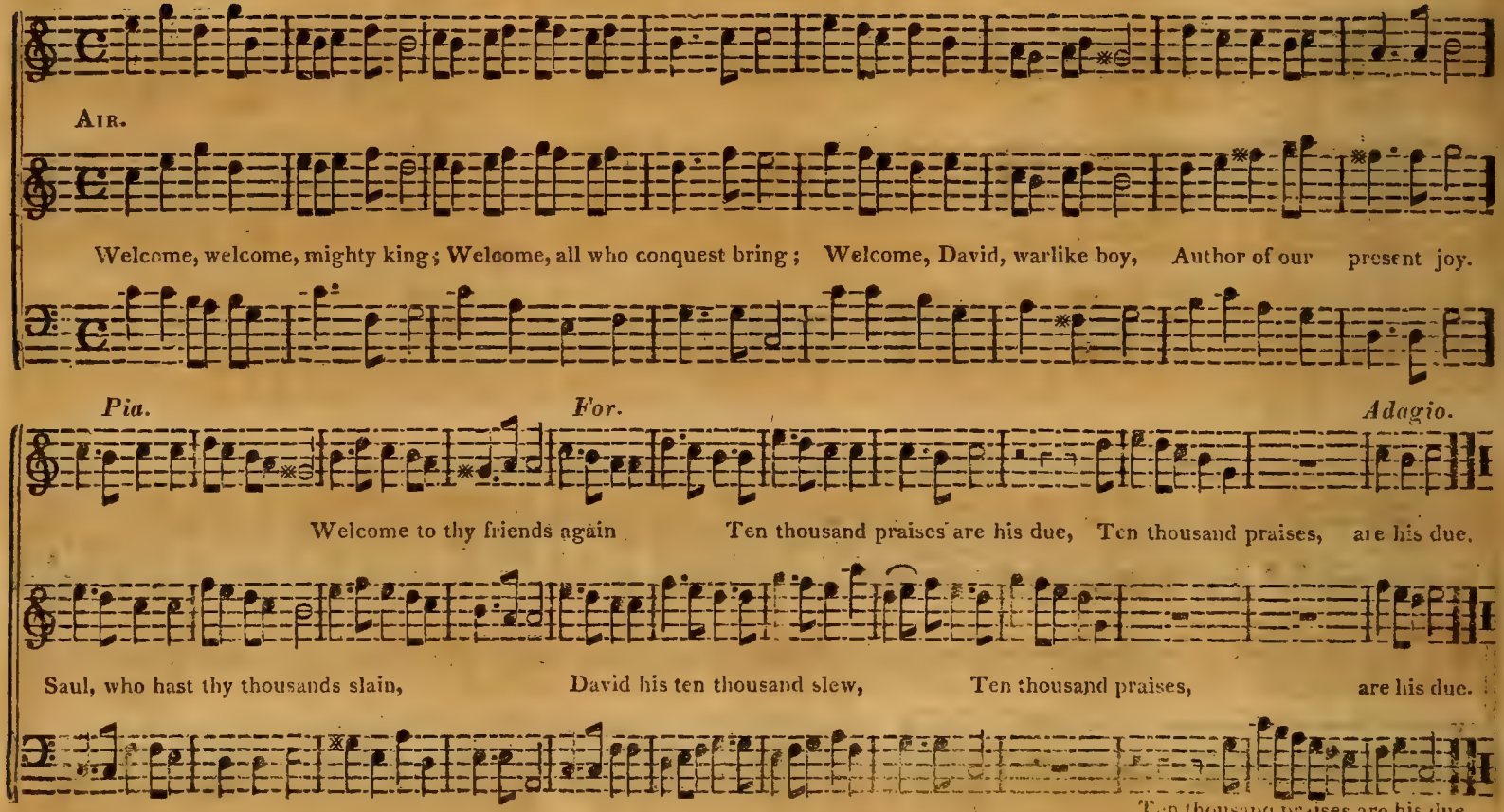
3 Alone, amidst surrounding strife,
And naked to the storms of life;
Despair looks round with aching eyes,
And sinking nature groans and dies.


Friends of the fatherless and saint, Where shall I lodge my deep complaint. Where but with thee whose open door, Invites the helpless
and the poor, Invites the helpless and the poor. Poor, tho' I am despis'd, forgot, Yet God, my God, forgets me not, And



A SONG FROM HANDEL's ORATORIO OF SAUL.




Air.
Welcome, welcome, mighty king; Welcome, all who conquest bring; Welcome, David, warlike boy, Author of our present joy.
Pia.
For.
Adagio.
Welcome to thy friends again Ten thousand praises are his due, Ten thousand praises, are his due.
Saul, who hast thy thousands slain, David his ten thousand slew, Ten thousand praises, are his due.
Ten thousand praises are his due.

Andante. 2d. *Volta For.*

AIR... Plung'd in a gulf of dark despair, We wretched, wretched sinners lay, Without one cheerful beam of hope, Or spark of

Plung'd in a gulf of dark despair, We wretched, wretched sinners lay, Without one cheerful beam of hope, Or spark of

Pia.

glimm' - ring day. With pitying eyes, the Prince of grace Beheld our helpless, help - less grief; He saw, and (O!

glimm' - ring day. With pitying eyes, the Prince of grace Beheld our helpless, help - less grief; He saw, and (O!

a - mazing love !) He came, He came to our relief, Down from the shining seats above, With joyful, joy - ful

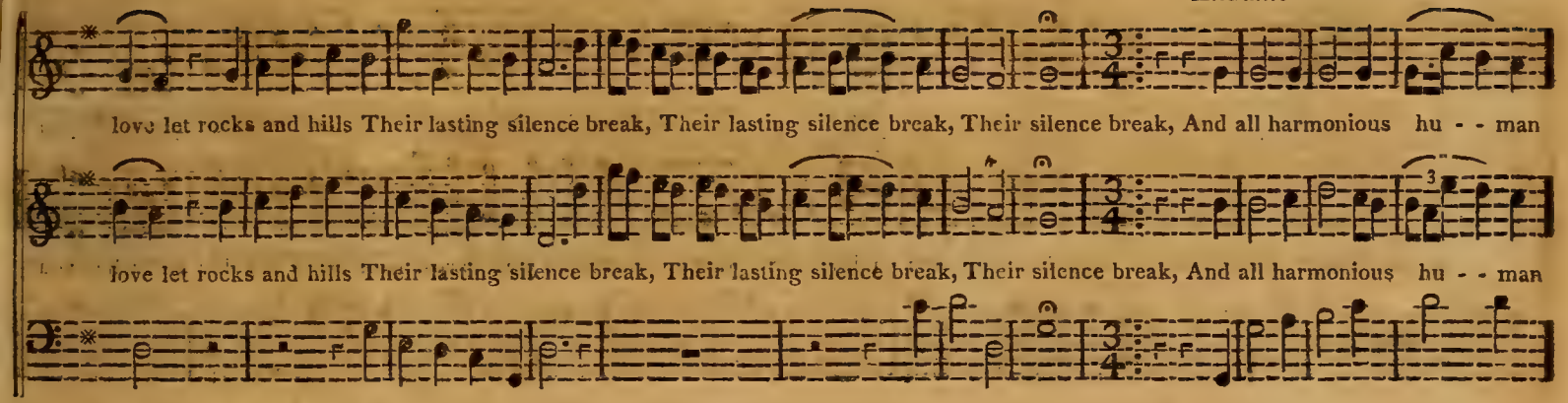
a - mazing love !) He came, He came to our relief, Down from the shining seats above, With joyful, joy - ful

CHORUS. *Vivace.*

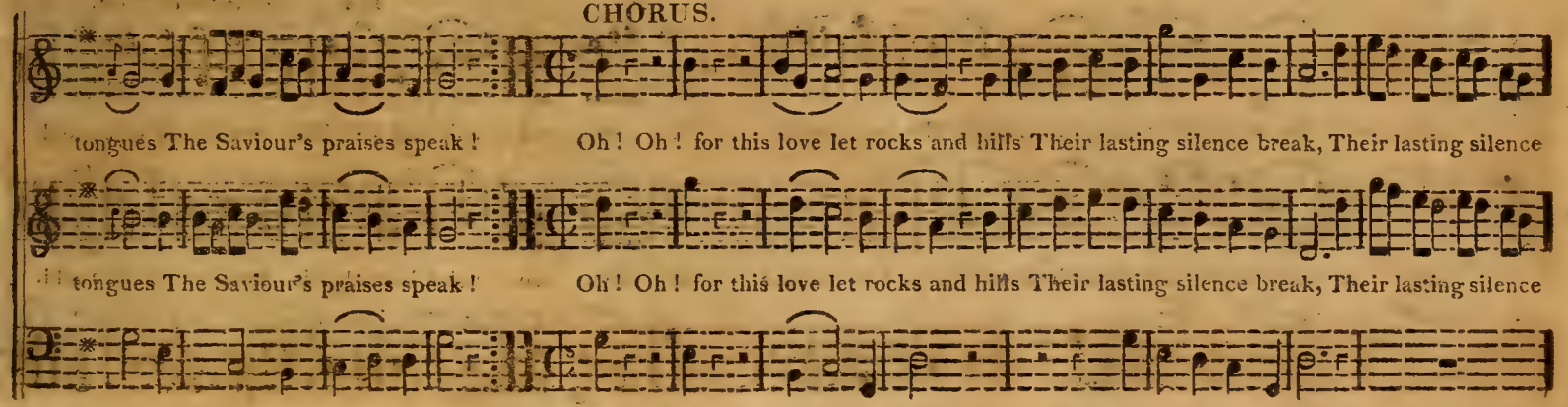
haste he fled; Enter'd the grave in mortal flesh, And dwelt, and dwelt, and dwelt among the dead. Oh! Oh! for this

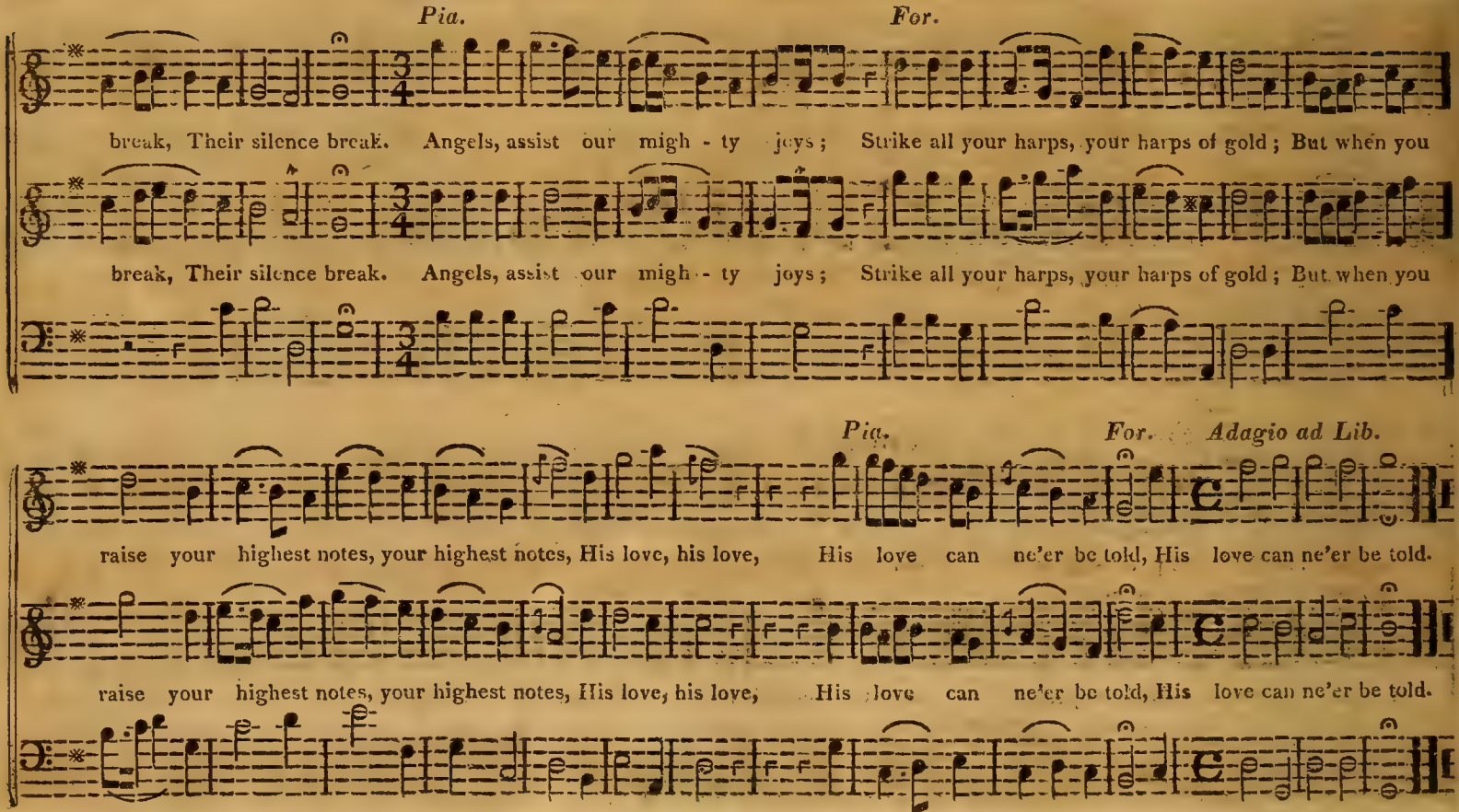
haste he fled; Enter'd the grave in mortal flesh, And dwelt, and dwelt, and dwelt among the dead. Oh! Oh! for this

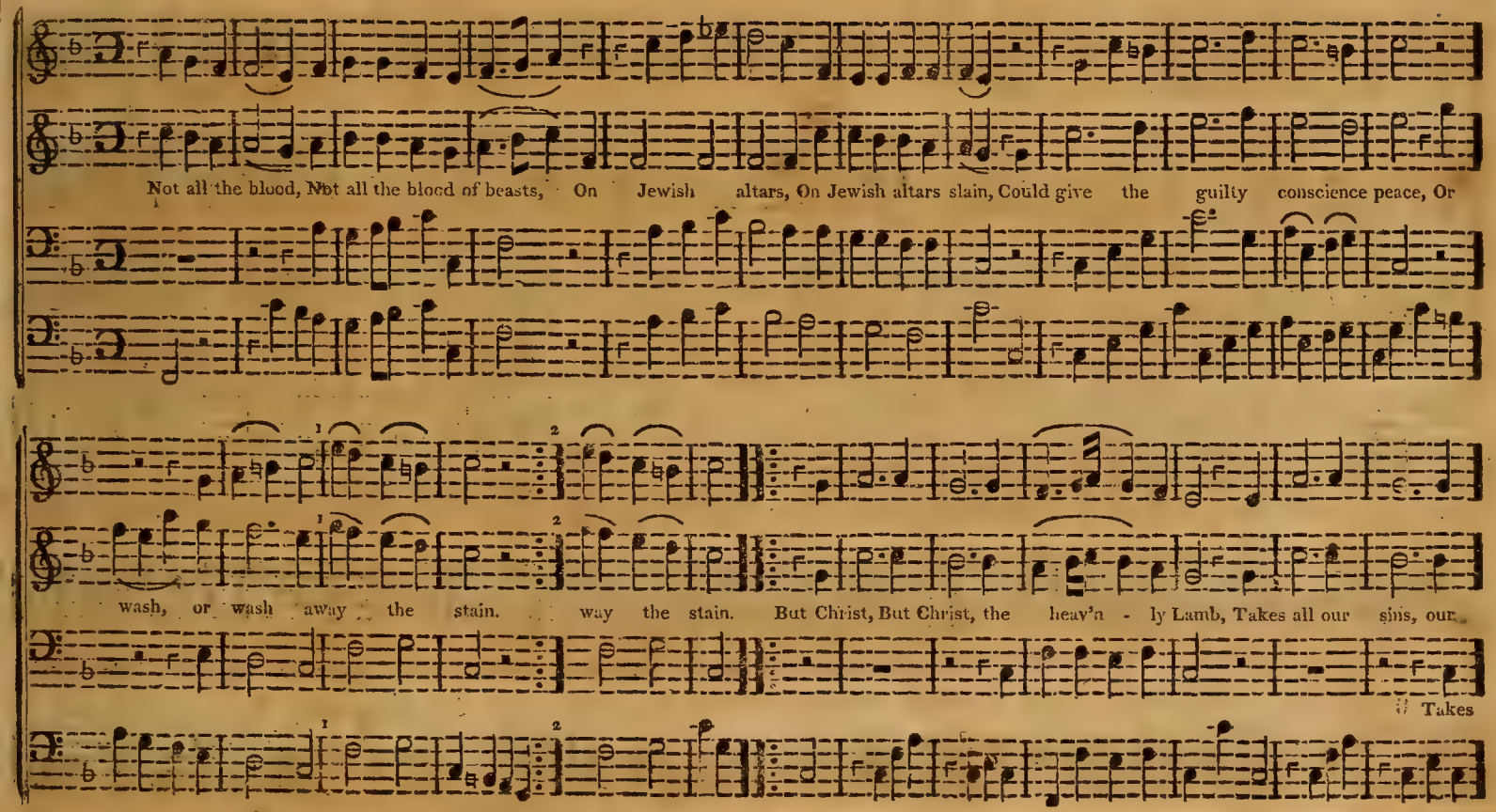
Andante.



CHORUS.




Pia.
For.
break, Their silence break. Angels, assist our migh - ty joys; Strike all your harps, your harps of gold; But when you
break, Their silence break. Angels, assist our migh - ty joys; Strike all your harps, your harps of gold; But when you
Pia.
For.
Adagio ad Lib.
raise your highest notes, your highest notes, His love, his love, His love can ne'er be told, His love can ne'er be told.
raise your highest notes, your highest notes, His love, his love, His love can ne'er be told, His love can ne'er be told.


Not all the blood, Not all the blood of beasts, On Jewish altars, On Jewish altars slain, Could give the guilty conscience peace, Or
wash, or wash away the stain. way the stain. But Christ, But Christ, the heav'n - ly Lamb, Takes all our sins, our
Takes

A sacrifice of nobler name, And richer blood than they.

sins a - way; A sac - ri - fice of nobler name, And richer, richer blood than they.

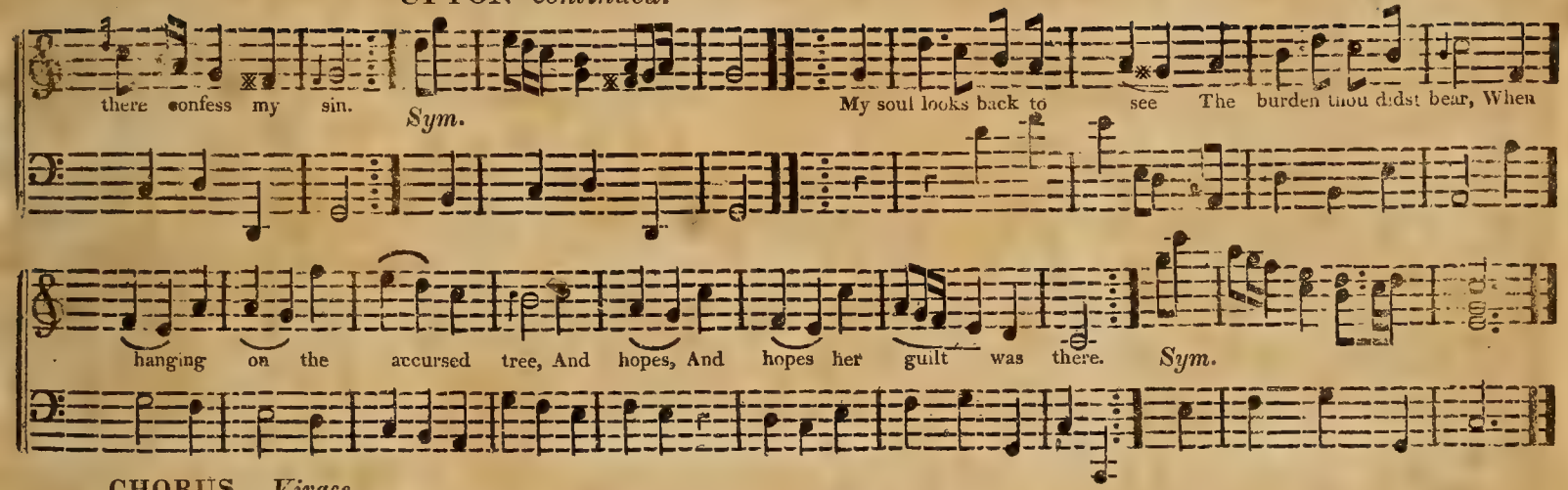
all our sins a - way; A sacrifice of nobler name, And richer blood than they.

Sym.

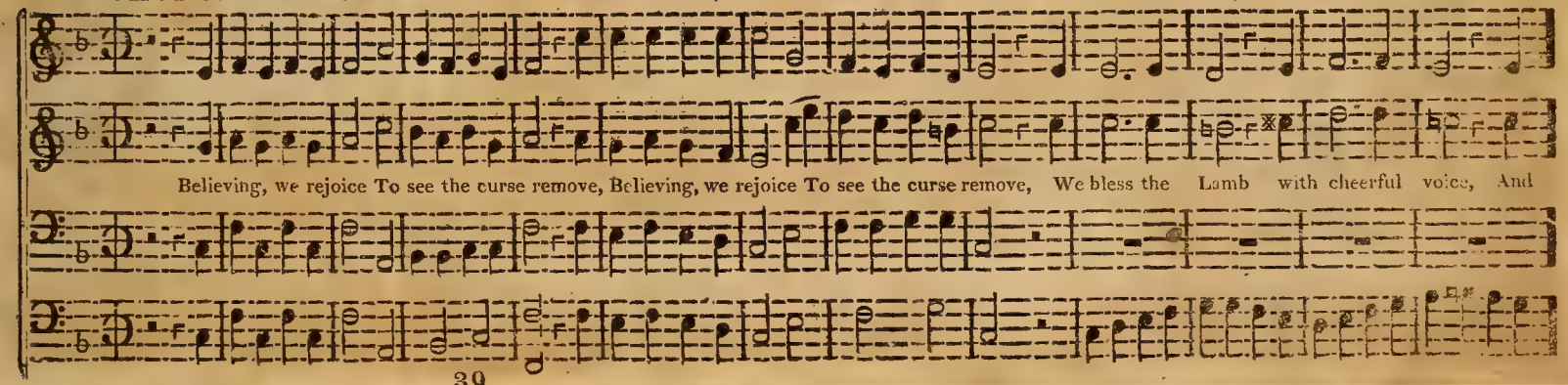
ORGAN.

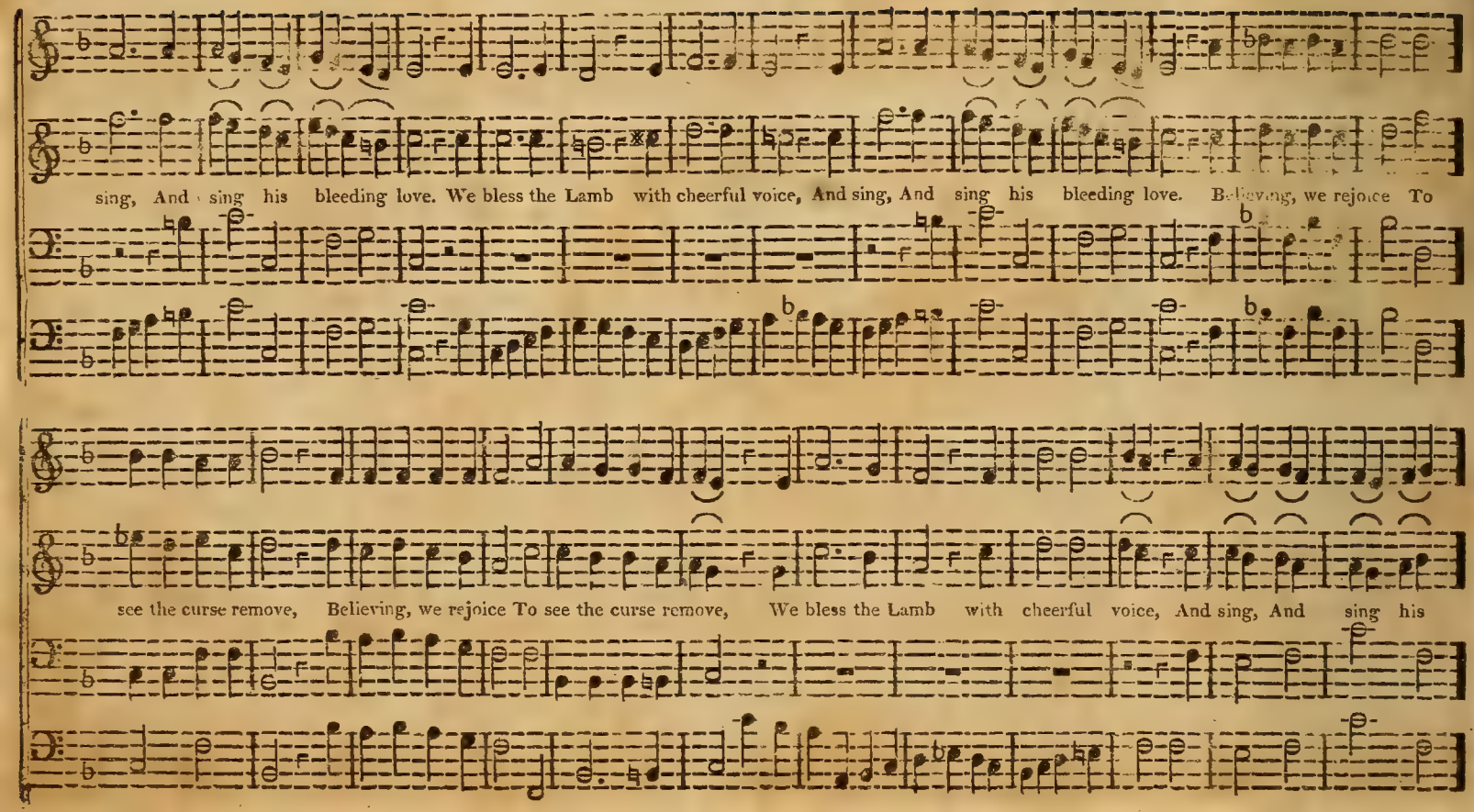
SOLO.

My faith would lay its hand On that dear head of thine, While like a penitent I stand, And



CHORUS.—*Vivace.*




sing, And sing his bleeding love. We bless the Lamb with cheerful voice, And sing, And sing his bleeding love. Believing, we rejoice To
see the curse remove, Believing, we rejoice To see the curse remove, We bless the Lamb with cheerful voice, And sing, And sing his

Adagio.

bleeding love, We bless the Lamb with cheerful voice, And sing, And sing his bleeding love, His bleeding love.

MARTYR's AIR. C. M. ♭

AIR.

Hear, O my God, in mercy hear, Attend my plaintive cry, Be thou my gracious helper near, And bid my sorrows fly.

Allegro. Mezza Voce. *Poco Forte.* *Forte.*

AIR. Nations, join in sacred song, Tune with angels holy throng, Tune with angels holy throng,

Nations, join in sacred song, Tune with angels holy throng, Tune with angels holy throng,

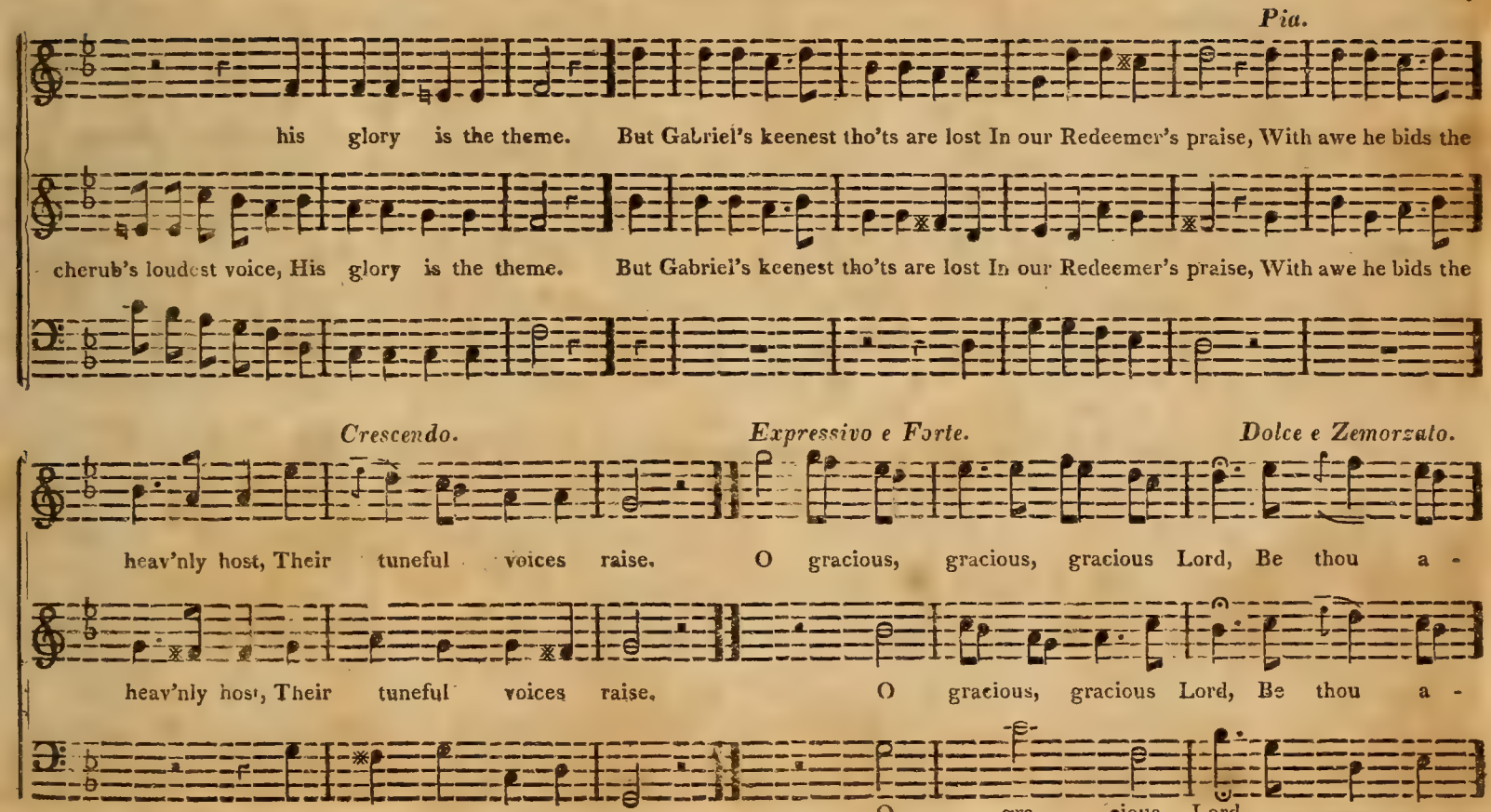
Nations, join in sacred song, Tune with angels holy throng, Tune with angels holy throng,

Pia.

Praise Jehovah's name! Proclaim, Heav'n's arches echo with his fame,

Praise Jehovah's name! Proclaim, his fame, In seraph's purest joys, In

All nature's works his praise proclaim, his fame, In


Pia.
his glory is the theme. But Gabriel's keenest tho'ts are lost In our Redeemer's praise, With awe he bids the
cherub's loudest voice, His glory is the theme. But Gabriel's keenest tho'ts are lost In our Redeemer's praise, With awe he bids the
Crescendo.
Expressivo e Forte.
Dolce e Zemorzato.
heav'nly host, Their tuneful voices raise. O gracious, gracious, gracious Lord, Be thou a -
heav'nly host, Their tuneful voices raise. O gracious, gracious Lord, Be thou a -
O gra - - cious Lord,

Mezza Voce. *Poco For.* *Forte.*

dor'd! Nations, join in sacred song, Tune with angels holy throng, Tune with angels

dor'd! Nations, join in sacred song, Tune with angels holy throng, Tune with angels

Nations, join in sacred song, Tune with angels holy throng, Tune with

Pia. *Cres.* *Forte.*

holy throng, Praise Jehovah's name! Praise Jehovah's name! Praise Jehovah's name!

holy throng, Praise Jehovah's name! Praise Jehovah's name! Praise Jehovah's name!

angels holy throng. Praise Jehovah's name!

First Treble.. Sym.

hear, hear my pray'r, my pray'r, O

Second Treble.

Hear, hear my pray'r, hear, hear my pray'r, my pray'r, O

Instrumental Bass.

Sym.

God.

hear, hear my pray'r, my pray'r, O

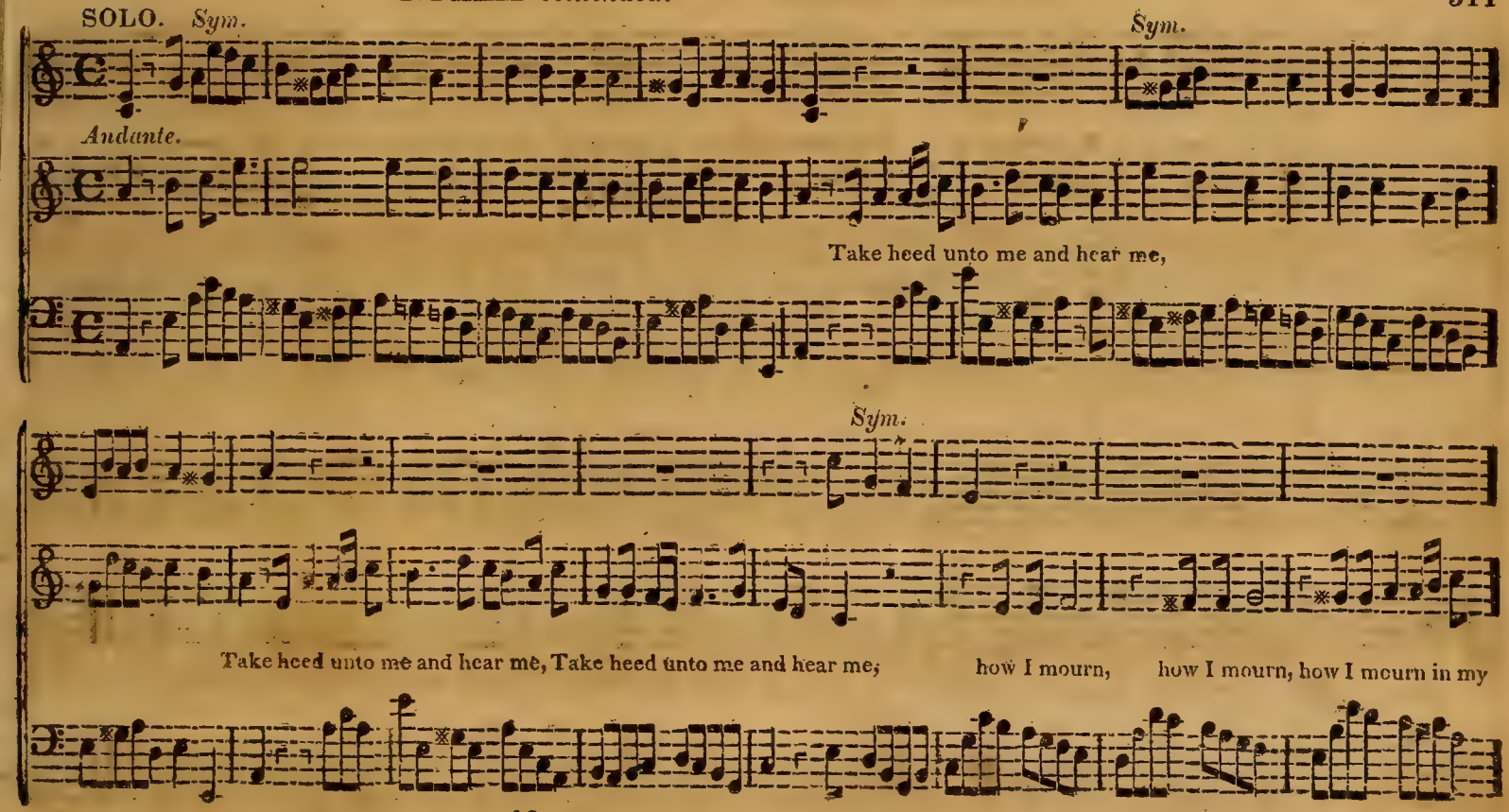
Hear, hear my pray'r, hear, hear my pray'r, my pray'r, O

Sym. *Sym.*

God, and hide not, hide not thyself from my petition. Hear my pray'r, hear my pray'r, O

and hide, &c.

God, hear my pray'r, O God, and hide not thyself, and hide not thyself, and hide not thyself from my petition.


SOLO. Sym.
Sym.
Andante.
Take heed unto me and hear me,
Sym.
Take heed unto me and hear me, Take heed unto me and hear me;
how I mourn, how I mourn, how I mourn in my

pray'r and am vexed, how I mourn, I mourn in my pray'r, I mourn in my pray'r, and am vexed, how I mourn, I mourn in my

Pia.

pray'r, I mourn in my pray'r, and am vex - - ed.

Recitative.

My heart is disquieted within me, my heart, my heart is disquieted within me, and the fear of death is fall'n, is fall'n upon me.

Then I said, then I said, I said, O that I had

wings, O that I had wings like a dove, O that I had wings, had wings like a dove, then would I flee a-

way, then would I flee a - way, and be at rest, flee away, and be at rest.

Treble. CHORUS.

O that I had wings, had wings like a dove, then would I flee a way, and be at rest, would flee a -

Counter.

Tenor. 2d *Treble*

O that I had wings, had wings like a dove, then would I flee away, then would I flee a - way, would flee a -

Org.

way, and be at rest, then would I flee away, would flee away, and be at rest.

then would I flee away, would, &c.

Counter. Then would I flee a - way, and be at rest, flee away, and be at rest, then would I flee away, and

Tenor. Then would I flee a - way, would flee away, and be at rest,

Then would I flee a - way, away, and be at rest, be at rest, Then would I flee a-

Then would I flee away, and be at rest, be at rest, then would I flee a-

be - at rest, would I flee away, flee a - way, then would I flee a - way, would flee away, and be at rest.

would I flee a - way, would flee a - way, and be at rest, would flee away, and be at rest.

way, then would I flee a - way, flee a - way, and be at rest, and be at rest, be at rest.

way, would I flee away, and be at rest, would flee away, and be at rest.

Andante. Affettuoso.

God is our hope and shield, God is our hope and shield, a very present help, a very present help in trouble.

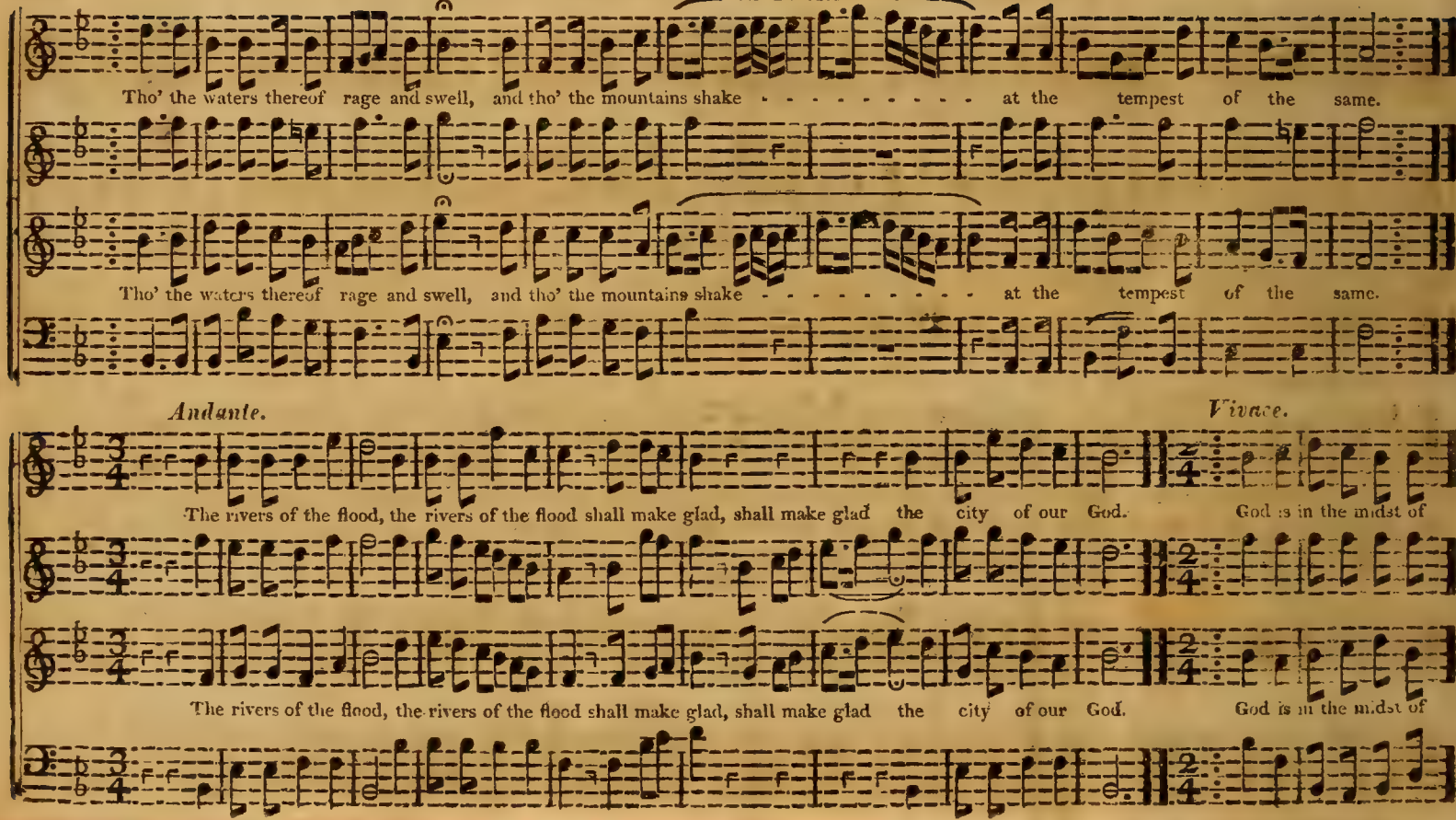
God is our hope and shield, God is our hope and shield, a very present help, a very present help in trouble.

INSTRUMENTAL BASS.

Spiritoso.

Therefore we will not fear, therefore we will not fear, tho' the earth be moved, and tho' the hills be carried into the depths of the sea.

Therefore we will not fear, therefore we will not fear, tho' the earth be moved, and tho' the hills be carried into the depths of the sea


Tho' the waters thereof rage and swell, and tho' the mountains shake - - - - - - - - - - at the tempest of the same.
Tho' the waters thereof rage and swell, and tho' the mountains shake - - - - - - - - - - at the tempest of the same.
Andante.
Vivace.
The rivers of the flood, the rivers of the flood shall make glad, shall make glad the city of our God. God is in the midst of
The rivers of the flood, the rivers of the flood shall make glad, shall make glad the city of our God. God is in the midst of

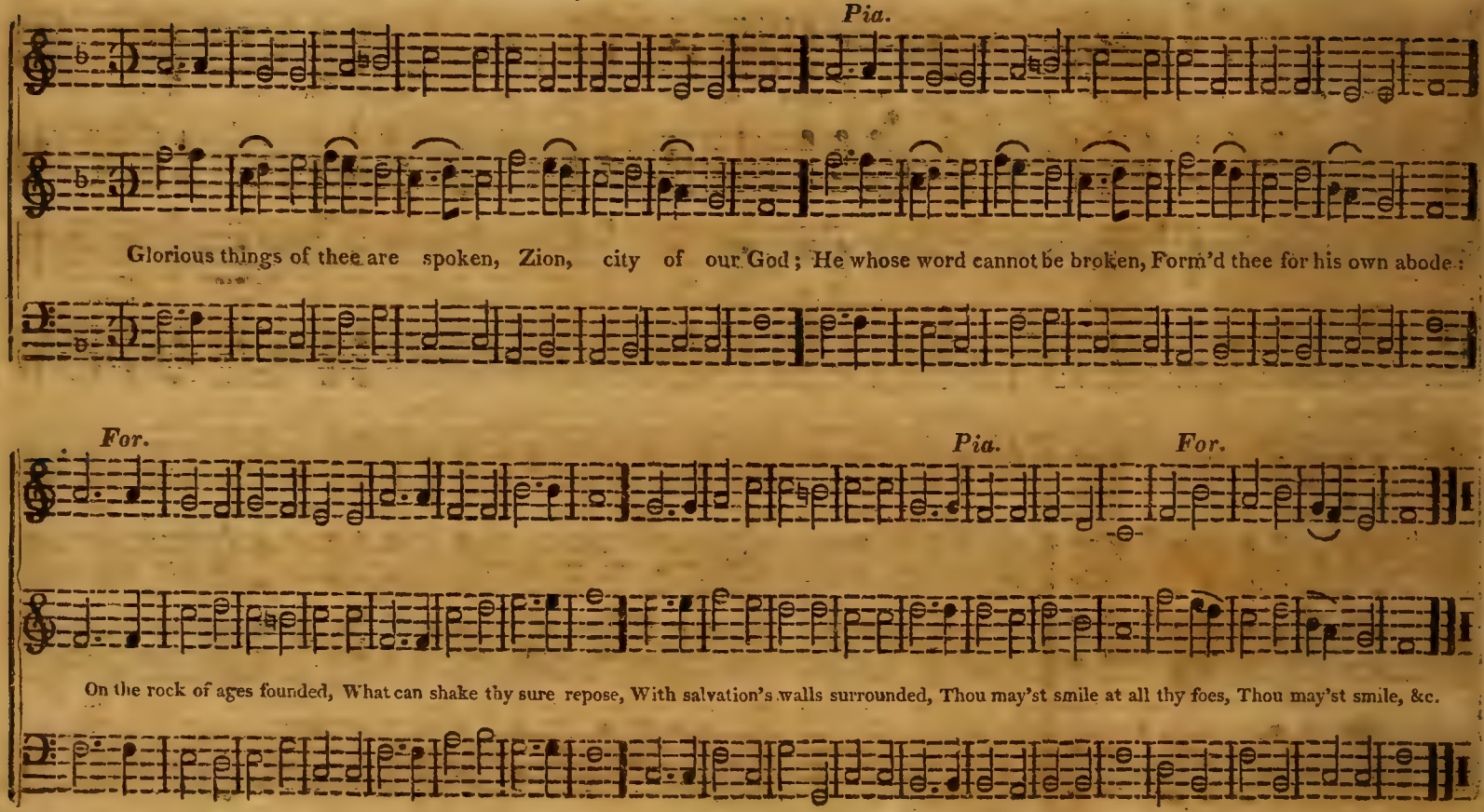
her, God is in the midst of her, therefore she shall not be re - moved, therefore she shall not be re - moved.

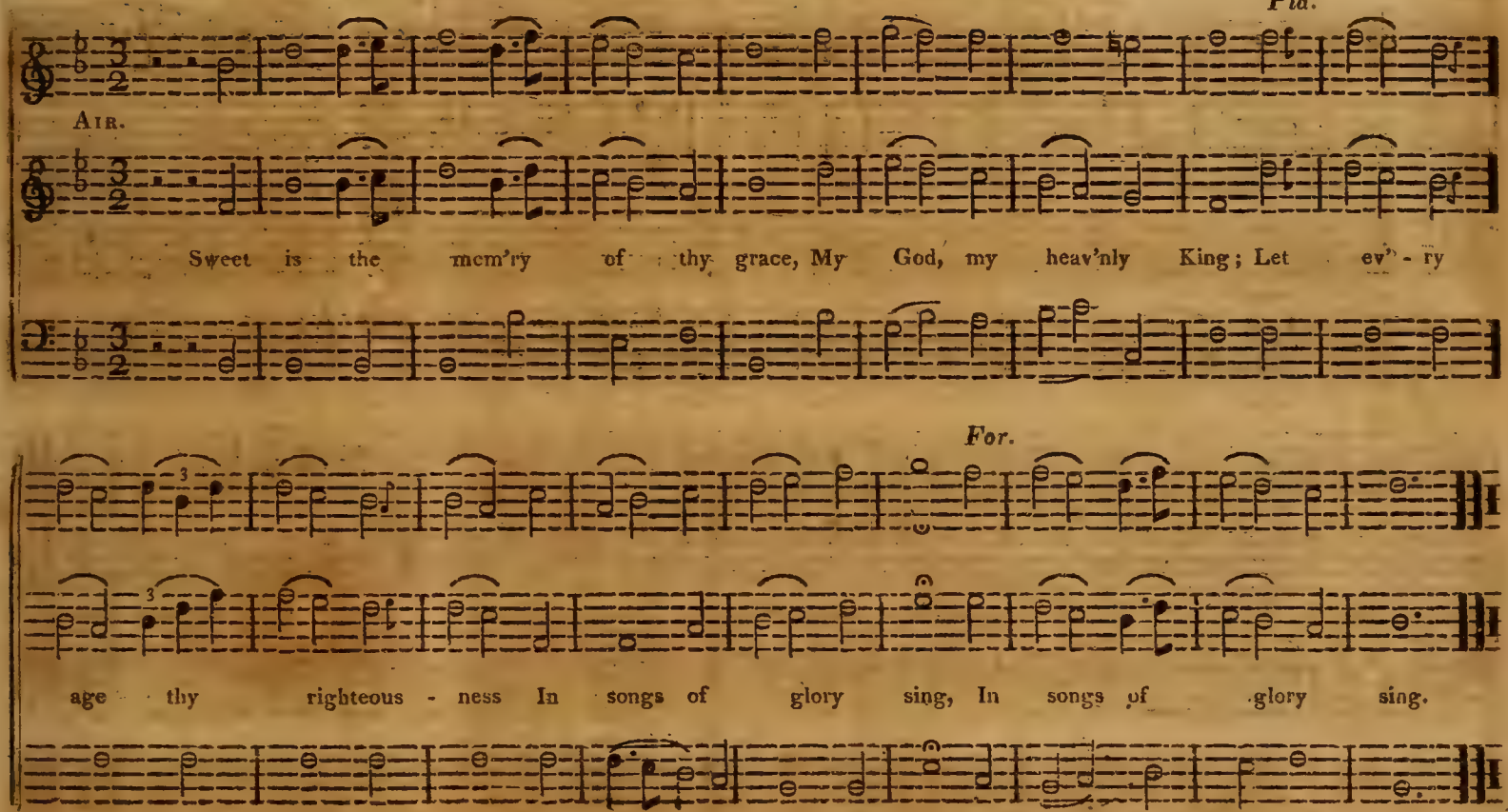
her, God is in the midst of her, therefore she shall not be re - moved, therefore she shall not be re - moved.

Moderato. *Pia.* *For.*

Hallelujah, hallelujah, hallelujah, halle - lu - jah, hallelujah, hallelujah, a - men.

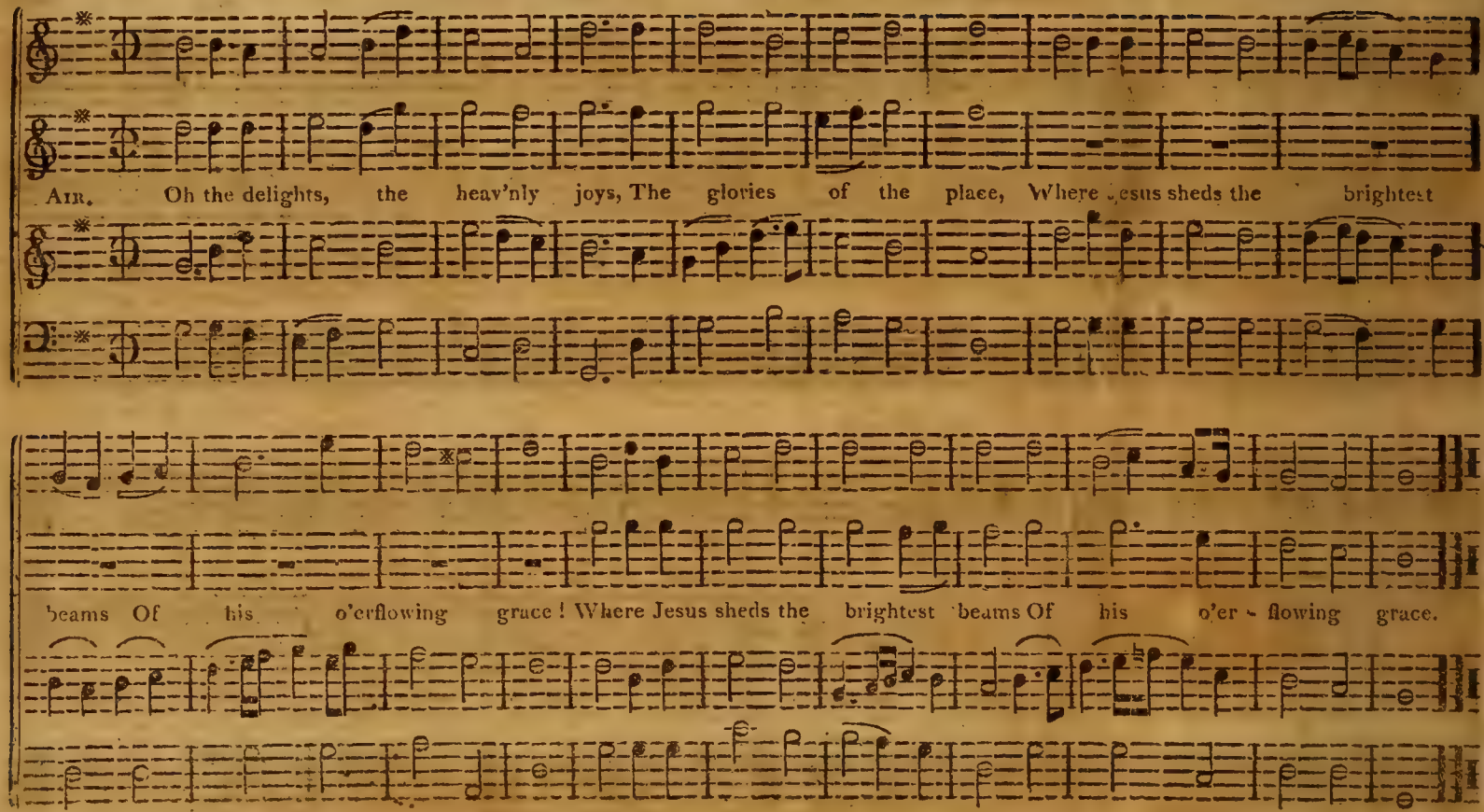
Hallelujah, hallelujah, hallelujah, halle - lu - jah, hallelujah, amen, hallelujah, hallelujah, a - men.

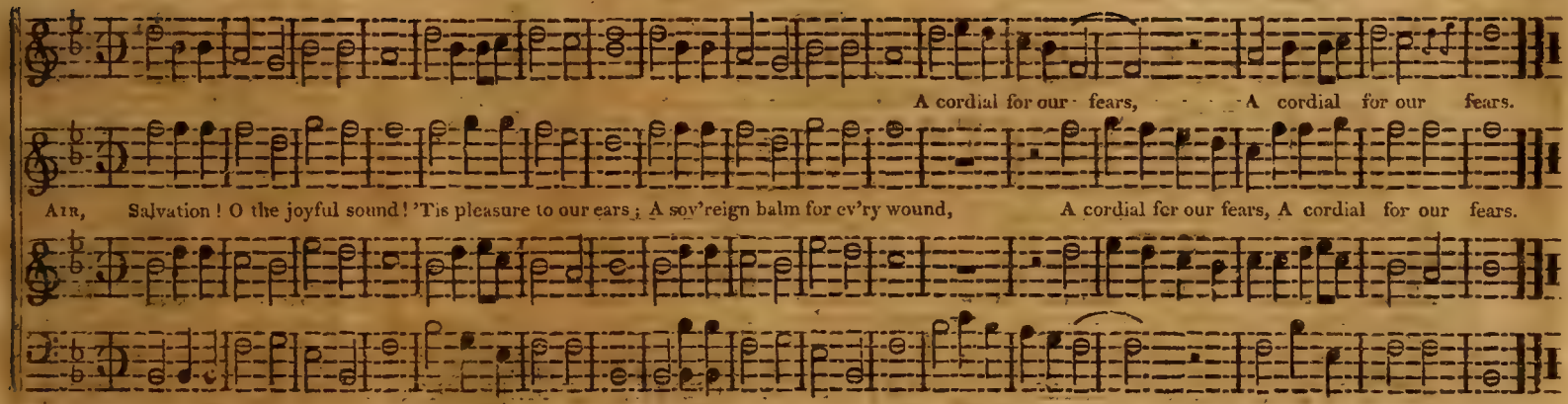

Pia.
Glorious things of thee are spoken, Zion, city of our God; He whose word cannot be broken, Form'd thee for his own abode:
For.
Pia.
For.
On the rock of ages founded, What can shake thy sure repose, With salvation's walls surrounded, Thou may'st smile at all thy foes, Thou may'st smile, &c.


Pia.
Air.
Sweet is the mem'ry of thy grace, My God, my heav'nly King; Let ev'ry
For.
age thy righteous - ness In songs of glory sing, In songs of glory sing.

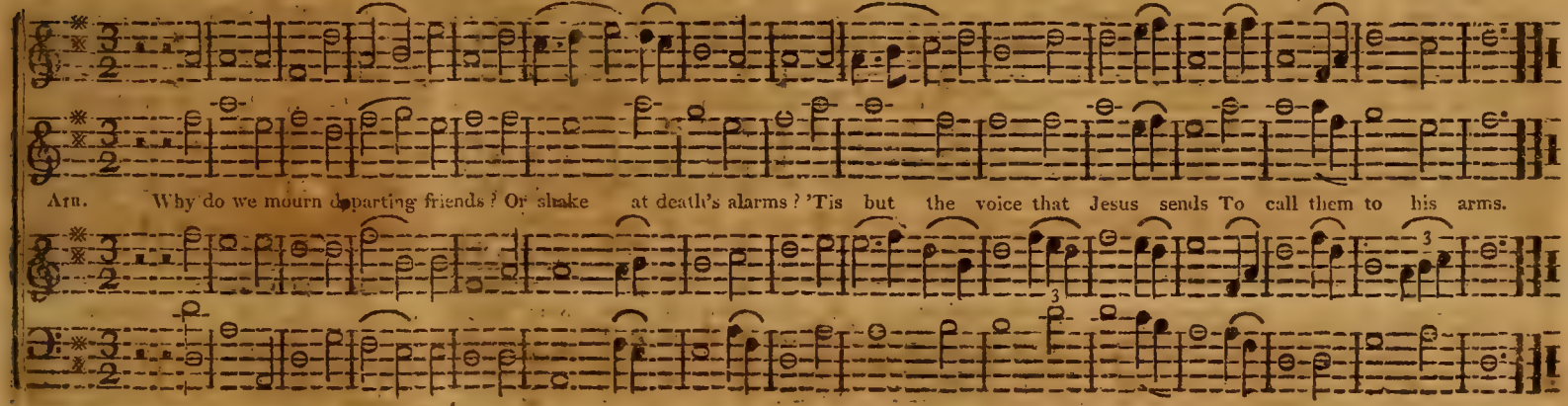
HEAVENLY JOY. C. M.

J. Cole.





CHINA. C. M. ✠ *Swan.*



Blow - - - - - - - - - - the trumpet, blow - - - - - - - - - the trumpet, blow ye the trumpet in

Blow, blow the trumpet, blow - - - - the trumpet,

Blow - - - - - - - - - - - - the trumpet, blow - - - - - - - - - - the trumpet, blow ye the trumpet in

Zi - on. Sound an alarm, Sound an alarm, - - - Sound an alarm, an alarm in my ho - ly, ho - ly, ho - ly mountain.

Zi - on. Sound an alarm, - - Sound an alarm, Sound an alarm, an alarm in my ho - ly, ho - ly, ho - ly mountain.

RECITATIVE.—*Slow.*

Let all the inhabitants of the earth tremble, tremble, tremble, for the day of the Lord cometh, it is nigh at hand, it is nigh at hand, it is nigh at hand.

SECOND.—*Grave.*

The earth shall quake before him, shall quake before him, and the heav'ns shall tremble, the sun and the moon shall be dark,

AIR.

The earth shall quake before him, shall quake before him, and the heav'ns shall tremble, the sun and the moon shall be dark,

and the stars shall withdraw their shining, shall withdraw their shining, for the day of the Lord is great and very

and the stars shall withdraw their shining, shall withdraw their shining, for the day of the Lord is great and very

terrible, and very terrible, and who may a - bide the day of his coming, the day of his coming.

terrible, and very terrible, and who may a - bide the day of his coming, the day of his coming.

Spiritoso. *Slow and Solemn.*

Blow the trumpet, blow the trumpet, blow the trumpet in Zion. Sanctify a fast, call a solemn assembly, call a solemn assembly.

Blow the trumpet, blow the trumpet, blow the trumpet in Zion. Sanctify a fast, call a solemn assembly, call a solemn assembly.

1st VOICE.—*Affettuoso.* *Andante.*

Let the priests, the ministers of the Lord, weep, - - - - - - - - weep, - - - - - - - - - - And let them say,

2d VOICE.

Let the priests, the ministers of the Lord, weep, - - - - - - - - weep, - - - - - - - - - - And let them say,

and let them say, spare thy people, O Lord, spare thy people, O Lord, spare thy people, O Lord.

and let them say, spare thy people, O Lord, spare thy people, O Lord, spare thy people, O Lord.

Vivace. *Diminuendo.*

Then will the Lord be jealous for his land, and pity, and pity his people.

Then will the Lord be jealous for his land. and pity, and pity his people.

Fear not, O land, fear not, O land, Fear not, O land, fear not, fear not, fear not,

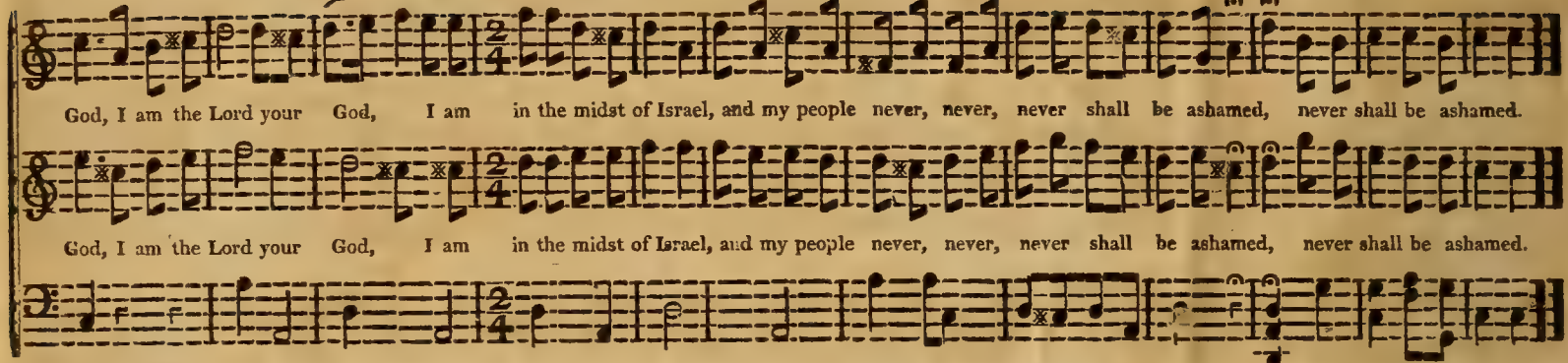
Fear not, O land, Fear not, O land, fear not, O land, Fear not, O land, fear not, fear not, fear not, be

INSTRUMENTAL BASS.

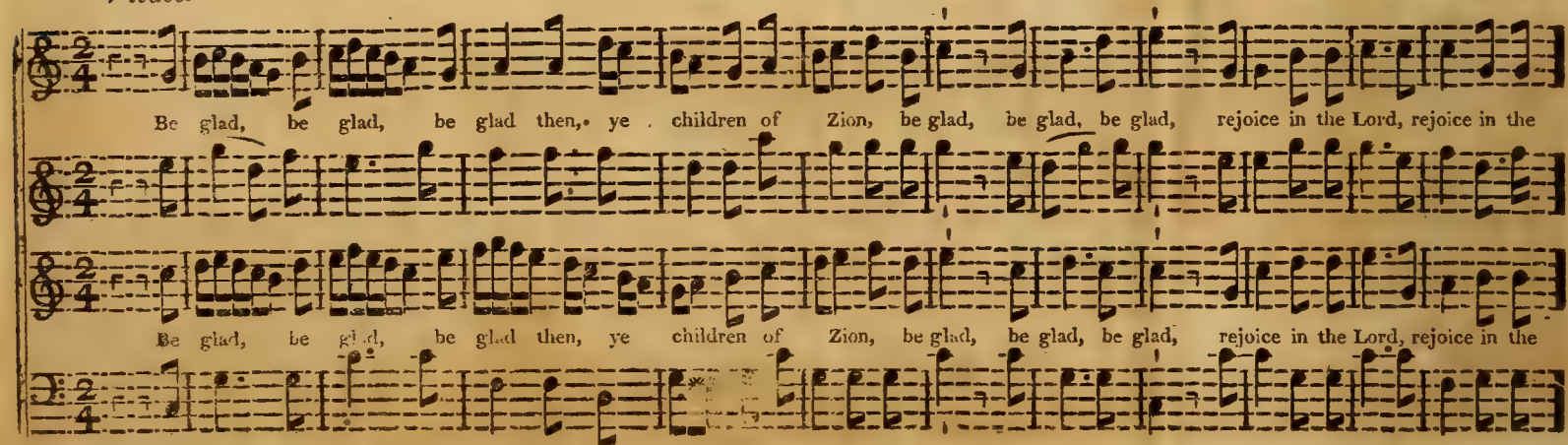
be glad, be glad, be glad, and rejoice, rejoice, for I am the Lord your

glad, be glad, be glad, and rejoice, rejoice, for I am the Lord your

Adagio.



Vivace.



Lord, rejoice in the Lord you God, rejoice in the Lord your God, rejoice in the Lord your God, forever and for - ever, for - ever

Lord, rejoice in the Lord you God, rejoice in the Lord your God, rejoice in the Lord your God, forever and for - ever, for - ever

Adagio.

and forever, forever and fore-, forevermore. Hallelujah, hallelujah, hallelujah, hallelujah, hallelujah, hallelujah.

and forever, forever and foreve forevermore. Hallelujah, hallelujah, hallelujah, hallelujah, hallelujah, hallelujah.

Hal - le - lu - jah, &c.

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